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THE LITTLE BOOK
OF
ENGLISH COMPOSITION

THE LITTLE BOOK OF ENGLISH COMPOSITION

BY

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*The Little Grammar, Fundamentals in English,
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PREFACE

THIS book has been prepared as a companion volume to *The Little Grammar*. The ideal way to teach composition is to find what each pupil's errors are, and then, by individual instruction, to help him to overcome them. In addition to that, the teacher should come to know what instruction each pupil needs to be able to express himself simply and clearly in conventional good English, for composition is not merely overcoming errors, it is also learning new, right things about using the language.

In most schools children must be taught in groups, in classes. Each child's problems cannot be considered as if there were no other children with problems. Wherever a difficulty is common to a considerable number in a class, it is economy to help all the class over that difficulty. That is what this book is intended to do. The author has taken stock of the common difficulties children have with their speaking and writing, and has prepared some simple lessons to help them overcome their difficulties and to form good habits in speaking and writing.

The book is written primarily for junior-high-school pupils. Perhaps the best plan to follow with the book is to use it through the seventh grade, alternating the lessons in composition with those in reading and literature and giving three days a week to the one and two to the other. If the composition goes well and the literature poorly, the three days might be given to the literature. But if the composition seems to require the greater attention, then let it have the three days.

The writing done by the pupils will be of two kinds. Having learned to write brief, accurate paragraphs, the pupils will be introduced to longer projects, embracing the making of booklets in various classes, the writing of minutes of meetings, contributing to and editing a school paper, and so forth.

The work of the eighth grade may be *The Little Grammar* straight through a half year with daily recitations, or through the year twice or three times a week, alternating with reading and literature. The composition work recommended for the eighth

grade is the paragraph reactions to the assignments in all the classes of the grades, and the longer written projects as used in the seventh grade. In the ninth grade there should be no formal lessons in either composition or grammar, but a continuation, as often as three times a week, of the accurately written short composition upon topics assigned in the history, geography, nature study, or other classes. The last third of the year might well be devoted to daily lessons giving a quick but thorough review of *The Little Grammar*. This may be done about as well by making the review cover the second half of the ninth grade two or three times a week, alternating with literature. The point is to make sure that the pupils enter the senior high school — tenth grade — with fixed habits of good usage in the elementary mechanics of writing and a sound knowledge of functional grammar.

Some schools will doubtless find other combinations of textbooks and time better adapted to their conditions than those already suggested. For example, a school may wish to carry literature, composition, and grammar through a grade simultaneously. In that case, the English period might be used two days for literature, two for composition, and one for grammar. In this way the three subjects may be carried along simultaneously through the two years of the seventh and eighth grades, or — less satisfactorily — compressed into one of those grades.

By another arrangement the literature and composition might be carried along together through the seventh and the first half of the eighth grade, literature getting three recitations a week and the composition two. Then, in the second half of the eighth grade, five days a week might be given to the grammar. The author does not favor spreading the grammar out over a long period. It should be taught quickly, thoroughly, and then dropped. Composition may be taught as deliberately and for as long a period as one likes.

E. A. CROSS

Greeley, Colorado

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THE LITTLE BOOK
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LESSON 1

MAKING SENTENCES

What a Sentence Is. — All that we say or write is made up of sentences. A sentence always states a fact or asks a question. Here is a sentence that states a fact: *This map of France is new.* Here is another sentence that asks a question: *Was it made after the World War?*

Subject and Predicate. — The two necessary parts of a sentence are the *subject* and the *predicate*. The predicate is the part of the sentence that *states* or *asks*. The subject is the noun or pronoun about which something is said or asked. In the first sentence the predicate is *is new*. In the second, the predicate is *was made*. The subject of the first is *map*. The subject of the second is *it*. You can usually find the predicate more easily than you can find the subject, for it always is a verb or a group of words containing a verb. After you have found the predicate, you can easily find the subject by asking *who* or *what*. In the first sentence we have said that *is new* is the predicate. *What* is new? The answer is, *This map of France*. Then those four words are the whole subject. The word *map* alone is the simple subject, for it combines with the simple predicate to make a statement, *Map is new*. In the second sentence, after you have decided that the simple predicate is *was made*,

you can ask, *Who was made* or *What was made*? The word in the sentence that answers the question is *it*. Then *it* is the subject of that sentence. In these sentences the subject appeared in answer to the question *what*. In the sentence, *Only expert printers can make perfect maps*, the predicate is *can make*. Now ask, *Who* or *what* can make, and you get the answer, *printers*. *Printers* is the simple subject.

Subject and Predicate Sometimes Omitted.—All of us practise economy in spending our words. When a subject is well understood by both speaker and hearer, it is often omitted. When you answer the doorbell, you do not say, *You come in*. You omit the subject and say, *Come in*. If you were asked, *Who will be invited to go skating to-night*, you might properly say, *Everybody in our class*. The predicate is omitted. To use the full sentence in the answer would be too formal. Think how it would sound to reply to the question, *Who will be invited to go skating to-night*, with the full sentence, *Everybody in our class will be invited to go skating to-night*. One may omit both the subject and predicate sometimes. Notice this statement and this question. *I know the best place to skate. Where?* That one word *where* means a whole sentence: *Where is the best place to skate?* It omits both the subject, *place*, and the predicate verb, *is*. But even so, the one word *Where* conveys the whole meaning of the full sentence.

Punctuation.—A period is used at the end of a statement. A question mark is used at the end of a question. Even when single words or small groups of words are used as if they were complete sentences, these punctuation marks are used. Examples: *Come in. Where? Who? Do you know where there is good ice for skating? Yes. Where? Above the old mill.*

All sentences begin with capital letters.

Something To Do. — In the brief composition which follows insert the capital letters at the beginnings, and the periods and question marks at the ends of the complete sentences, or after the single words or groups of words used as if they were complete sentences.

In cold countries skating is the chief winter sport I live in a country that has cold winters where do you live in a small town in Minnesota is it cold there in February yes come to my home in Alabama next winter is there skating in Alabama no we have many other forms of amusement what is the name of your Alabama town Winston

Making an Original Paragraph. — Now make five, six, or seven sentences of your own, and arrange them so that one follows another in a natural order and so that they together make a paragraph about some one topic. Here is an example: —

I live in a warm country. There is no snow or ice here in winter. I should like to skate. Snowballing must be a lot of fun. My father is thinking of moving to Iowa next year. Winter will bring snow and ice there. Then I shall have a sled and also learn to skate.

Write your paragraph about anything you like to do or like to make, such as: making a doll's house, playing soldier, playing sheriff and robber, baking cookies, making candy, making a cave, or playing ball. Instead of selecting one of these topics, use one of your liking if you care to do so.

The Form of Your Paper. — Use a half sheet of ruled paper. Write the date and your name in the upper right-hand corner of the paper. Then write the title about an inch from the top of the paper, and space it so that it occupies about the middle part of the distance across the page. Then leave one line blank below the title before you begin to write your

paragraph. Leave a margin of about an inch all around your paragraph. Do not crowd your words too close together. Indent the first word of your paragraph about an inch; that is, start the first line two inches from the edge of the paper and the other lines one inch. Notice the paragraphs on pages 7 and 13. Use these as guides to show you how your own work should look when finished.

Write your first trial on your own paper in pencil. You may need to erase and change your sentences. Perhaps you will have to write the whole paragraph two or three times before you get it in a form that pleases you. When it looks right and sounds right to you, copy it in ink on the theme paper that is to be handed to the teacher. Do not try to write your first copy in ink on the theme paper in a form good enough to hand in as your best. Professional writers do not do that. They revise and re-copy. You can hardly hope to do better than the novelists, story-writers, and poets. You have only ten or a dozen lines to write. You can afford to practise on these until they are in every way the best you can do. Don't be satisfied with anything less than your best every day.

LESSON 2

ARRANGING SENTENCES IN AN ORDERLY PARAGRAPH

HERE are seven sentences set down without any effort to arrange them into a logical paragraph. All seven sentences say something about grapefruit.

1. It grows on trees somewhat like orange trees in size and shape.
2. The crop is profitable when the growers have a good market.

3. A small tree will bear many large grapefruits.
4. Grapefruit has been known only a few years.
5. Both the size and flavor of this juicy fruit make it very popular.
6. Its sourness appeals to the taste of most people.
7. The fruit is larger than the orange.

These same sentences are arranged below into an orderly paragraph about as one would naturally think them. Notice that the first sentence tells the reader what the paragraph is about. Then the other sentences lead up to the final one. This is the conclusion toward which all the sentences have been pointing from the beginning.

THE GRAPEFRUIT INDUSTRY

Grapefruit has been known only a few years. The fruit is larger than the orange. Its sourness appeals to the taste of most people. Both the size and flavor of this juicy fruit make it very popular. It grows on trees somewhat like orange trees in size and shape. A small tree will bear many large grapefruits. The crop is profitable when the growers have a good market.

The Assignment for the Next Recitation

Now read over the following sentences. Take a pencil and some scratch paper and try to make a well-arranged paragraph of them. Try two or three times, if necessary, to get a paragraph that satisfies you. When you are satisfied, take a pen and a piece of your theme paper and copy the paragraph to be handed to your teacher as the day's written work. Give it a title. Do not forget to begin the words of the title with capital letters — except the articles and prepositions like *a*, *an*, *the*, *of*, *in*, *over*, and so on. Leave a blank line between the title and the paragraph, and do not forget the inch margin all around your paragraph.

1. When I remembered reading about such men in the novels of Charles Dickens, I was no longer afraid.
2. He carried a bag of tools in his right hand.
3. I met an odd-looking man on the street to-day as I came home for lunch.
4. This man was a chimney-sweeper, looking for work.
5. His clothes were dirty, and his hands and face were quite black.
6. At first I was a little bit afraid of him.
7. He wore a hat of black oilcloth, shaped like a cone.

LESSON 3

SENTENCES AGAIN

ARE you sure you know a sentence when you see one? A sentence will make a complete statement or ask a complete question when it is spoken, without any reference to what went before it or what is to follow it. Suppose you were opening the door as you reached home after school, and your mother should say to you just these words, "While you were crossing the road." Is that a sentence? It has a subject, *you*; it has a predicate, *were crossing*. Yet all alone, the expression, *While you were crossing the road*, does not make a complete statement nor ask a complete question. It is not a sentence. But if your mother should greet you with the remark, "Your Aunt Julia is coming next Saturday," that is a complete statement containing a subject and predicate.

In conversation we frequently speak only parts of complete sentences and let those parts stand for whole sentences. The rest of the sentences is understood by both speaker and hearer. Such partial sentences are begun with capital letters and followed by periods or question marks or exclamation points, according to the nature of the expression. An ex-

ample of conversation, part of it in full sentences and part in pieces of sentences, follows: —

“Your Aunt Julia is coming next Saturday.”

“Did you get a letter?”

“Yes.”

“When?”

“Just now.”

“Has the postman been here already?”

“While you were crossing the road. Did n’t you see him?”

Do not get the impression that this is not good English. Although four out of the eight speeches are only partial sentences, it is all better than it would have been if said in the following eight full sentences: —

“Your Aunt Julia is coming next Saturday.”

“Did you get a letter?”

“Yes, I got a letter.”

“When did you get a letter?”

“I got a letter just now.”

“Has the postman been here already?”

“He came while you were crossing the road.”

“Did you not see him?”

It is, however, a good thing to know a complete sentence when you see one. If you do, you will not be caught writing nonsense like the next few lines.

Bob, you saw out the runners. While Joe and I make the frame, it must be a stout sled. For the heavy loads we are going to have, and take a plane and make them as smooth as glass, that will make them slide better, if we can we must try to get it finished before the snow melts.

Take a piece of your theme paper and copy that, word for word, but divide the piece into sentences at the proper places.

Study the following exercise. Decide which are complete sentences and which lack something of being sentences. See if you can add something to each partial sentence to make it complete. Do not write this out. Be prepared to use the exercise as an oral recitation.

1. If they try hard enough.
2. The post cards are real photographs.
3. Not printed cards.
4. Tinted walls are prettier than white plaster.
5. Soft tones please me.
6. Do you like music?
7. When you hear a saxophone?
8. When did you hear a saxophone for the first time?
9. Long days of toil.
10. Charles works all day and then studies two hours every night.
11. Then, if ever, come perfect days.
12. Where the sunset colors fade into the gray of twilight.
13. Are you interested in radio?
14. Justin has a good four-tube set.
15. Getting WJZ almost every night.
16. If we wanted a set.
17. Come when you can.
18. Can you sharpen a lead pencil with a knife?
19. I can.
20. With a dull knife?
21. Where the earth and sky seem to meet.
22. That line is called the horizon.
23. What is the zenith, then?
24. The point in the sky directly overhead.
25. Why does the water of the ocean seem to be blue?
26. Is it blue on a cloudy day?
27. No, dull gray, like the clouds.
28. Explain that.
29. The water reflects the color of the sky.
30. Very interesting.

LESSON 4

COPYING FROM DICTATION

THE teacher will dictate a paragraph for you to write. There will be no home preparation for this lesson. Bring to the class pen and ink and a half-sheet of your theme paper. The purpose of the lesson is to see how accurately and neatly you can copy from dictation. Be careful of capital letters, spelling, and punctuation. Write the sentences easily and quickly as they are dictated.

Lessons 4, 5, 6, and 7 all go together. Your teacher will not return the papers for any of these lessons till all of them are completed.

Your teacher will ask you to write a paragraph on your uniform theme-paper in some other class than your English class.

LESSON 5

COPYING FROM DICTATION

AGAIN the teacher will dictate, and you will write the paragraphs. Follow the same instructions as were given for Lesson 4.

For home work or work outside the English recitation period you will be asked to write a paragraph for a different class from that for which you wrote in Lesson 4.

LESSON 6

COPYING FROM DICTATION

THE teacher will dictate the first part of a letter. The same instructions as were given for Lessons 4 and 5 are to be followed in this lesson.

Once more you will write a paragraph for some other class than English. It is beginning to seem that composition is a part of the work in every subject you are studying in school.

LESSON 7

COPYING FROM DICTATION

THIS lesson will complete the letter begun in Lesson 6. After the teacher has checked your papers for these four lessons she will have an interesting report to make to you. This may give you something to do that will last for several weeks or months; or you may find that you are perfect, or nearly perfect, in the English usages that were tested in these lessons.

The Paragraph Again. — When the teacher asks you to-day to prepare that short paragraph for some other class than English, you may wonder why. Your first thought may be that she is just determined you shall not have an idle half-hour when you can give your English a rest. That is not the purpose of it. Do you play basket-ball? You know the only thing that counts in the score is throwing the ball into a basket. Suppose you should practise throwing the ball at the basket only twenty minutes a week. At other times when you play with the ball, you kick it awhile; then you see how high you can bounce it; then you try bunt-

ing it with your fist; the next day you roll it at ten pins as if you were in a bowling-alley. After having a good time with the ball in that way for a month, how many baskets would you throw in a championship game?

Have you tried using a typewriter with the touch system? Suppose you strike the letter *t* with the first finger on Monday; all day Tuesday you give that finger a rest, using the middle finger for the *t*; on Wednesday you use the little finger. Would you hope in a month's practice in that manner to memorize the keyboard, so that without looking at the keys the first finger would every time without an error strike the *t*?

You know how important habits of acting are in learning to play a piano or other musical instrument, in learning to sew or crochet, in learning to shoot a rifle — in anything you do. If you are to succeed in basket-ball, you practise throwing baskets over and over, from every position on the floor, but always shooting at the basket. In typing, in playing a musical instrument, in all of these physical activities, you make your fingers do each of the actions until a finger will do what is expected of it without your thinking of what that finger should do and commanding it to do it.

The same principle applies to speech and writing. You can't have one set of standards for the English class, another for the geography class, still another for the living-room at home, a fourth for the playground, and a fifth for the back alley. Unless you cultivate habits of using good language everywhere, you will find your standards getting mixed. The alley standard will burst out in the geography class, and the playground standard in the English class.

Just as unerringly as a certain finger strikes a certain key on the typewriter, the piano, or the clarinet, so must a certain need in language call forth *should n't have been* rather

than *should n't of been*. I have never heard of a boy who was ashamed of the accuracy of eye and arm that would throw four out of five balls into a basket. I have never known a boy ashamed of the ability to play a difficult group of measures accurately and beautifully upon a cornet or clarinet. I do not know a girl anywhere who is ashamed of doing beautiful work in art, or a boy who prefers to do inaccurate and careless work on a difficult problem in arithmetic.

But how is it with speech? Many boys — and some girls — would feel ashamed to say, *There are n't any*, or *She has n't any*, or *I have n't seen any boy*. In some way that seems a bit “put on.” To avoid the appearance of refinement they will say, “They aint any,” “She aint got none,” or “I aint seen no boy.” After saying such crude things as that, these same boys and girls will go into the schoolroom and take the greatest pains to excel by doing a perfect piece of mechanical drawing or making a perfect piece of pottery. Speech is an art. Writing is an art. Instead of being ashamed of perfection in these arts you ought to be proud of it. You should try to excel, to do better than anyone else, in the use of language. Besides the personal satisfaction you will get from the ability to speak and write well, there is an immense practical value in it. Those who can use language accurately, clearly, simply, forcefully, artistically, are so few that in business and in nearly all the occupations of life they stand out from the crowd; they take high places on the ladder of success; they are even paid in good money for their ability to use language well.

Now, the only way to hit the mark, and to do it with ease and grace, is to practise like the ball-player until you can visualize the effect you wish to produce, and then set in

motion the machine you have trained to do exactly that thing, and allow that machine automatically to produce the desired effect. To train yourself in speech you must begin simply; you must constantly practise; you must use the best you know how to use; and, most important of all, you must never let down. For example, by fixing a habit, make your brain cells automatically produce, *I did n't see any sheep in the field*, and actually impossible for them to produce, "I never seen no sheep." In the English class, in the geography class, in your home, on the playground, at your work, down the street, up the alley, the expression must always be *I did n't see any*.

That was a long road to get to the answer to your question, was n't it? But we have arrived at last. You will be asked to write the same quality of sentences and paragraphs for the arithmetic class as for the English.

Some pupils will ask, "Do you want us to write this to hand in?" That question always means that the pupil intends to do scrawly, careless work if the teacher is not to see it, criticise it, and perhaps grade it. Do not permit yourself to ask that question. Write always and speak always so that you would be willing to have what you have said or written judged by an art critic of speech.

LESSON 8

ONE WAY TO USE COMMAS

IF you were riding a bicycle down a hill, and your hat blew off and your left foot slipped off the pedal, you would not call that a "series" of mishaps. But if your hat blew off and your feet slipped off the pedals and you bumped into a truck loaded with bricks and bent your handlebars, the

four mishaps in a row and related to each other would be a *series*. Three or more successive related items form a *series*. Two such items are not a series.

Commas in a Series. — When we write a series of words, phrases, or clauses, we separate the items of the series by using commas. Even when the last two are joined by *and*, most writers use the comma also. Some writers and printers, especially newspapermen, omit the comma before the *and*. Either form is customary and therefore correct.

The examples given here are all good usage: —

1. Bring some rolls, some butter, and some jelly.
2. Did you have rolls, butter, and jelly for lunch?
3. I like apples, peaches, plums, pears, and grapes.
4. Do you like chocolates and bonbons?
5. Our holidays this year are Washington's Birthday, Good Friday, and Memorial Day.

Written Work. — Copy the twenty sentences of this lesson. Put the commas in so as to separate the members of each series of words, phrases, or clauses. In this class we shall always use the comma before the *and* or other conjunction that connects the last two members of the series. We shall do that to be uniform and to be in keeping with common practice; but we shall not say that the omission of the comma is an error when we notice it in print in books, magazines, and newspapers, or in the writing of other people.

1. We have already had practice in spelling copying and reading.
2. Aunts uncles and cousins visit us at Christmas.
3. I like Uncle Mart and Aunt Julia best of all.
4. They have Lawrence and me visit them on their farm in April in July and again in October.
5. We have fun playing with calves and lambs.
6. Farmers are very busy when they make hay when they harvest their wheat and when they gather their corn.

7. They have less to do when it is cold or after the Thanksgiving holidays are over.
8. Fred plays hand-ball tennis or basket-ball.
9. Tennis riding dancing and volley-ball are the favorite recreations of Carmen.
10. Seven five three and one are all odd numbers.
11. The even numbers up to twelve are two four six eight ten and twelve.
12. Five and seven cannot be divided evenly by any other number.
13. Two and four six and eight and ten and twelve can all be divided by two.
14. Jewelers sell rings pins silverware clocks watches diamonds pearls and other ornaments and jewelry.
15. Down the streets up the avenues and along the country roads there is a continuous stream of cars.
16. A cowboy in high-heeled boots stood an hour with his creased Stetson hat under his arm at the corner of Fifth Avenue and Forty-second Street watching the automobiles buses and pedestrians.
17. At last he told a policeman that he was from the West that he had never been in a big city before that he thought there was some kind of celebration going on and that he was waiting for the procession to go by.
18. Bring brooms and snow-shovels.
19. We will clear the walks sweep a path and then make a snow fort.
20. Hard rubber soft rubber and gold are all used in making fountain pens.

The Written Paragraph. — For the sake of variety when you write your paragraph, this time you will be asked to write it in the form of a friendly letter. The topic will be given you by your teacher. A friendly letter is quite informal. One tries to make such a letter read like friendly talking. The letter that follows will give you an idea of where to write the place and date, what kind of salutation (words of greeting) to use, how to indent the paragraph,

what kind of complimentary close (closing phrase) to use, and how to sign the letter.

HASTINGS, NEBRASKA

April 16, 1925

DEAR MEL,

We are trying a new experiment in the dairy. You know we have always delivered the milk in Hastings with two teams and heavy spring wagons. Now we are using a fast one-ton truck. The bottle racks do not sit flat in the truck but are tilted at an angle, so that the ones near the centre can be reached from the running-boards on each side. The truck is quite successful. One man to drive and a boy to carry the milk from the truck to the houses now do the work that used to take two men and two boys. We do it in half the time too. I am the boy on the running-board, as you may have guessed.

YOUR FRIEND

SANDY

This letter is supposed to be one written in a geography class studying the industries of the Middle-Western States. It is written by Leslie Morton, commonly called Sandy, who lives at Hastings, Nebraska. His correspondent is Melville Carpenter, of Westfield, Connecticut.

LESSON 9

A SECOND WAY TO USE COMMAS

IN the preceding lesson you learned that commas are used to separate words, phrases, or clauses when they occur in a series of three or more. You did not separate a pair of words, phrases, or clauses. You wrote: *Chimneys are made of iron, of brick, or of cement.* But you used no comma in writing: *Chimneys are now nearly always made of iron or of cement.* Once in a while two adjectives must be separated

by a comma. When two adjectives convey nearly the same meaning and one naturally pauses between them when speaking them, one uses a comma to separate them in writing. All the following four sentences are properly written.

1. Slowly, cautiously the hunter advanced.
2. It was a beautiful, cloudless day.
3. Find that thin green book for me, please.
4. In that way you will get three perfect colors.

When the ideas represented by the two words are quite similar, you pause between them in speaking. You do so in saying *slowly, cautiously*, and in saying *beautiful, cloudless*. But *thin* refers to thickness and *green* to color. These ideas are unlike; and so you say quickly, without a pause: *that thin green book*. In the next sentence *three* is a number and *perfect* refers to quality. You say with no pause whatever: *three perfect colors*. The pause is the test for the need of the comma in the case of two adjectives or adverbs modifying a single word, but it is not a safe guide for the use of commas in other kinds of construction.

Copy the following sentences, punctuate them correctly, and bring them to the class for the next recitation.

1. They live in a little old house near the river.
2. I often see the children fishing there in a clear still pool.
3. She ate a big yellow orange for breakfast.
4. Melvin preferred a ripe juicy grapefruit.
5. Have you no idea where you put that spool of fine blue silk thread?
6. Look thoroughly carefully through your workbox.
7. An oval gilt frame would be best for that picture.
8. Jane prefers a square oak frame.
9. We bought a cotton crêpe bedspread.
10. It was a black dismal night.
11. See that the door is securely firmly barred.

12. Mother has a light fibre rocker for her room.
13. Do you like books in green cloth bindings?
14. The delicate smooth bark of the white birch makes a good writing-material.
15. That was a dreary tiresome journey.
16. The next time I hope you will have a bright happy day.
17. She carried a delicate pink sunshade.
18. Gauze-like fleecy clouds floated above us.
19. Buy the India-paper edition of that book.
20. That was an old forgotten legend.

Selecting a Project

To-day your teacher will explain to you a plan by which you may take up a piece of work that will be yours to carry through alone, for several months or even, it may be, for the whole year. Be sure to select a project that you really want to carry out—something that you will get some pleasure and satisfaction out of doing, and something too that you feel sure you can do well.

LESSON 10

REVIEW LESSON—RECOGNIZING A SENTENCE —MAKING A PARAGRAPH—TWO USES OF COMMAS—END PUNCTUATION

THE sentences in this lesson are taken from a textbook in geography, but they are not given here in the order that was used by the author. Some of them have been changed so that they are no longer good sentences. They are faulty. Your work will be to use these sentences in such a way as to make a good paragraph of them. Do not change any of the words. Where they are faulty, the trouble is altogether due to putting the punctuation marks in the wrong places. Working these sentences into a good paragraph will give a

review of all the four items mentioned in the heading of this lesson. The paragraph is about "Farming in the State of New York."

1. The products are butter cheese and eggs.
2. Most of it is level it has a rich soil.
3. The Adirondack mountains do not cover all the state of New York.
4. Farming is therefore much more important in the state of New York than in New England.
5. Can you see a logical reasonable explanation for this?
6. The warm sunny days of summer produce an abundance of fruit.
7. Hay and grain are produced.
8. The common marketable fruits are apples pears peaches and grapes.

LESSON 11

SPELLING-DEMONS

HAVE you ever noticed that the words that make your spelling look bad are not the long, hard words like *appreciation*, *application*, *physical*, and *cynocephalous*, but the common word that you use every time you write a letter. These are words like *too*, *all right*, *separate*, *which*, *their*, *there*, *meant*, and *don't*. These words were used in Lesson 4. *Too* and *separate* have been called the hardest words to spell in the English language. This is because by actual count they are misspelled in children's written work more frequently than any other words. Of course they are easy to spell; but many children form the habit of using *to* for *too* and of writing *seperate* for *separate*, and that habit stays with them through life unless they consciously break it up and form the new habit of writing *too* and *separate*.

The way to find out what words are commonly misspelled by school children is, of course, to read thousands of pages of children's letters and compositions and to keep an accurate count of all the misspelled words. This was done a few years ago by Professor W. F. Jones, of the University of South Dakota. He proved beyond a doubt that about a hundred words cause most of the trouble. Many other words were misspelled a few times, but the words that were misspelled by children from all parts of the country, and hundreds of times, were a few short, simple, common words. He made up a list of these and called them "The Hundred Spelling-Demons." Since this list was made, other scholars have made studies of children's papers, just as Professor Jones did. Each new study has shown the same words to be real demons. But each investigator has added a few words that the earlier lists did not include. The list of "demons" used in this book has a hundred and seventy-one words in it. Out of the whole list you will not be likely to miss more than a dozen or twenty. But if we take all the pupils in your grade, each word in the list will probably be missed by more than one pupil.

When one is writing and comes to an unusual word that is long and seems hard, he looks it up in the dictionary if he is unfamiliar with it. One does not do that with the common, familiar, short words. One spells those by habit without thinking about the letters. That is as it should be. Writing would be unbearably slow if one had to stop and think how each word is spelled. You just think the words, and your fingers spell them without having to refer that business to your brain. If you have always spelled *meant* with an *a*, your habit serves you well. It saves time and energy for you. But if you have a habit of writing *ment*, the habit is a bad one.

We like to see variety in people. It expresses their individuality and makes each one seem like a real person instead of just one more human being like all the rest. A whole schoolroom filled with little light-haired, blue-eyed girls, dressed in blue-checked gingham aprons and with their hair braided in two eight-inch braids tied with two-inch blue ribbons, would be depressing. We should not like it any better to see another room full of twelve-year-old boys, all of the same height, with brown hair and eyes, and wearing gray suits, white waists, Fauntleroy collars, and navy-blue Windsor ties. Such children might just as well be without names and go by numbers. We like variety almost everywhere except in spelling. A child who is individual and original in his spelling seems odd and different, as if one of the girls in the blue gingham aprons should try to become a person distinguished from the crowd by wearing a wide purple sash, or one of the boys by turning his Fauntleroy collar up around his ears instead of turning it down neatly over the collar of his jacket.

Recently a teacher got an excuse for an absence that read: "My absents were threw sickness and deth in the famley." That kind of spelling and language makes one seem as queer as he would with green eyebrows. If you want to get credit for having a mind and using it, you must spell your words, especially the common words, as other people spell them.

The Test of Your Spelling. — When you stand up in a class and spell words orally, you may not miss any of the "demons." When you study a list of words and then write them in a spelling period as the teacher pronounces them, you may make a perfect grade. The real test of your spelling is what you do when you are writing sentences and giving most of your attention to what you are saying and how you

are saying it, with little or no attention to how you are spelling the words. Then your spelling-habits are in control. It is not what you know but what you habitually do that counts in spelling.

The Lesson. — In the class periods for Lessons 4, 5, 6, and 7 your teacher dictated some paragraphs for you to write. You put your attention upon what you were writing, not upon the spelling. All of the “demons” were in those paragraphs — a hundred and seventy-one of them. You may not have missed one. You may have missed forty-seven. But, whatever the number, you will be glad to know what the words are. The words you miss will be your spelling lessons for this grade. In APPENDIX A, pages 168 and 169, you will find the hundred and seventy-one words that were used in these exercises.

To-day, after having checked your spelling in the paragraphs you have written in those four lessons, your teacher will give you your list of misspelled words. In this grade you will be expected to keep in a notebook a list of the errors in English you are in the habit of making. Whenever you have conquered one of these bad habits of speaking or writing, you may check it off your list. We shall say that that word or phrase is learned, and so pay no further attention to it. Your spelling-words should be kept on one page of your notebook. These should be checked off as soon as they no longer trouble you. But remember that you do not really know how to spell a word until you write it correctly in a sentence while you are thinking about something else.

Within a few days the teacher will have a spelling-lesson made up of the words from the “demon” list that most of the class have missed. There is no outside preparation for this lesson to-day except reading it over. In the recitation

period the teacher will give each of you your own list of words, and you may then copy them in your notebook. Head the page with the title:

COMMON WORDS I CANNOT SPELL

How To Learn To Spell. — A word is not learned till one can write it regularly in sentences when his mind is mainly on something else. Professor Ernest Horn has found out a great deal about how children learn things. This is what he says about how to study spelling.

Horn's Method¹

- (a) Pronounce the word, saying each syllable very distinctly, and looking closely at each syllable as you say it.
- (b) With closed eyes, try to see the word in your book, syllable by syllable, as you pronounce it in a whisper. In pronouncing the word, be sure to say each syllable distinctly. After saying the word, keep trying to recall how the word looked in your book, and at the same time say the letters. Spell by syllables.
- (c) Open your eyes and look at the word to see whether or not you had it right.
- (d) Look at the word again, saying the syllables very distinctly. If you did not have the word right on your first trial, say the letters this time, as you look sharply at the syllables.
- (e) Try again, with closed eyes, to see the word as you spell the syllables in a whisper.
- (f) Look again at your book to see if you had the word right. Keep trying until you can spell each syllable correctly with closed eyes.
- (g) Then write it without looking at the book.
- (h) Now write it three times, covering each trial with the hand till the new attempt is written. If you make a single mistake, begin the whole process over.

¹ Lippincott's Horn-Ashbaugh Spelling Book, pp. xv and xvi.

Group words with their likes, not their contrasts. Compare such words as *wear*, *tear*, and *bear*, instead of contrasting *crowd* and *loud*, *deceive* and *relieve*, *blue* and *blew*.

LESSON 12

SPELLING TEN COMMON WORDS

TO-DAY the teacher will dictate some sentences for you to copy into a paragraph. The sentences will contain the ten words that were assigned for study in Lesson 11. Remember that those ten words are some that nearly all the pupils missed when they occurred in the sentences used in Lessons 4, 5, 6, and 7. You have now studied these words, using the plan of study that has been devised by Dr. Horn.

Now forget that this is a spelling lesson, and give your whole attention to copying the narrative that the teacher dictates to you. Each of the ten words you have studied will occur from one to three times in the sentences you are to copy. Use the uniform theme paper.

Assignment. — Look over these sentences. They are all faulty. Do something to each one of them to make it better. Bring your corrected sentences to the class and be prepared to explain orally what was wrong with the original sentence in the book and what you did to improve it. Write the sentences on your theme paper.

1. The first sentence was too long it should have been written as two sentences.
2. Country roads are hard to travel in winter, they are often soft and muddy.
3. Here is a pencil I have found, is it yours?
4. Give it to the teacher, she will know who the owner is won't she?

5. Why don't you read the National Geographic Magazine it has so many good pictures?
6. This is a picture of General Pershing, he was the American commander in France.

The Written Paragraph

The paragraph assigned to-day will be upon a topic in some other school subject than English. You will be asked again to write the paragraph in the friendly-letter form. Be interesting and original. Write a letter that a correspondent would get some pleasure, perhaps some fun, out of reading. You will not disappoint your teacher if you make him smile as he reads your letter. But be sure he laughs with you and not at you.

LESSON 13

COPYING A NARRATIVE FROM DICTATION

THE teacher will dictate a short narrative to you, telling about a child's visit to Washington. You are to copy it neatly, giving attention to capital letters, periods, and question marks, commas if any are needed, spelling the words correctly, indenting the paragraphs, and to all other points that go to make accurate writing. After Lessons 13 and 14 the teacher will return your papers and report to you the number and kind of errors you have made.

LESSON 14

COPYING SENTENCES FROM DICTATION

As in Lesson 13, you will be asked to-day to copy from dictation. This time you will not have a story, but a group of fifteen sentences. Be sure to make these as near right in every way as possible.

LESSON 15

RECOGNIZING A SENTENCE

MANY boys and girls (and some people who are grown up) have not learned to divide their sentences in the right places by using periods and question marks at the ends of sentences and beginning new sentences with capital letters. The practice exercises given with this lesson are to show you how bad that kind of writing is, and to give you some experience in making sentences say or ask just one thing. Here are two sentences run together: —

Mr. Reed has built a new house the roof is painted green.

Instead of saying one thing, this says two. First: it says that Mr. Reed has built a new house. Second: it says that the roof is painted green.

One could not make a single sentence of that expression by joining the parts with *and*. *Mr. Reed has built a new house, and the roof is painted green.* The two things said are so unlike that they do not go together as a single statement. Nor can one make a single statement of the two by separating them with a comma: *Mr. Reed has built a new house, the roof is painted green.*

There is just one way to write those two pieces of information, and that is to make two distinct sentences of them.

Mr. Reed has built a new house. The roof is painted green.

Now, if you had wanted to tell two things that Mr. Reed had done you might have written them thus: *Mr. Reed has built a new house. He has painted the roof green.* Or you could have said it in a double sentence, called a *compound* sentence, thus: *Mr. Reed has built a new house, and he has painted the roof green.* You will notice that the sentence says Mr. Reed did both the things. You could have said the same thing by making only the predicate compound, thus: *Mr. Reed has built a new house and has painted the roof green.*

It is bad enough to write two statements together as if they were only one sentence; but there is still a worse thing to do. Some people who write very crudely will even go so far as to write a statement and a question together as a single sentence.

Here is a bad example:

Mr. Reed has built a new house do you like the green roof.

Of course that should be written like this:

Mr. Reed has built a new house. Do you like the green roof?

Examples for Study

Wrong: Airplane wings are covered with linen, it is both light in weight and strong.

Right: Airplane wings are covered with linen. It is both light in weight and strong.

Wrong: How are you going to cover the wings of yours, mine are covered with linen.

Right: How are you going to cover the wings of yours? Mine are covered with linen.

Wrong: The pussy willows are out don't you think that is a sure sign of spring?

Right: The pussy willows are out. Don't you think that is a sure sign of spring?

Sentences for Practice. — There is nothing wrong with the words of these sentences, but in each case two or more sentences are run together. Do not copy the wrong form, but write each of the numbered expressions as it should be. That is, make two or more sentences of each, using the periods, question marks, and capitals in the right places. Write these carefully for your teacher's inspection. Use the words exactly as they are written here.

1. Ned is not the oldest in the family his sister is older.
2. I like tan shoes, why do you always buy black?
3. The Hudson river is in New York, it is not in Massachusetts.
4. The ground is thawing, I think spring is here.
5. The ground is thawing, don't you think spring is here.
6. Mary likes large window-panes, they are easier to clean than small ones, don't you think so too.
7. I bought a little, thin book it was filled with pictures and poems, there were no stories in it.
8. Have you read Treasure Island, Fred has read it.
9. Silkworms require a great deal of care, mulberry leaves must be fed to them.
10. In America we have no silkworms, all the silk we use comes from China and Japan.
11. The boys have a new radio set, father did n't much want them to buy i'.
12. Can you get WEAf on yours, they can, that is a New York station.
13. Come if you can we shall be expecting you.
14. Brown stockings often fade, that is why I like black.
15. Try these bonbons, they are very good, don't you think so?
16. Do you still play with dolls some girls do till they are twelve or thirteen.

17. Charles has a new bicycle, he can deliver his papers in an hour now I should think.
18. Fold the paper twice, that makes it fit the envelope exactly.
19. Can your boys swim, ours can.
20. Drawing pencils are too hard for writing, don't you think so.

LESSON 16

THE "LOOSE-AND" HABIT

NEARLY all little children speak in short, simple sentences. As they grow older, four, five, or six years, they talk a good deal as they play. They still use these little sentences, but they connect them all together into a steady stream of words. The sentences are connected by using *and*, *an'*, *an' nen*, and *nen*. The last two stand for *and then*. Their talk sounds something like this:

Julia come over to our house to play, and she brought her dolls, and we played doll house, an' nen we got tired, an' nen she said we would play ladies, an' we got some old dresses and made us some skirts, an' they were so long they touched the floor, an' nen we went in and showed them to mamma and Julia's mamma an' they both laughed an' laughed.

You see, all that is just one long-drawn-out sentence. Most children learn to speak without this continuous flow of *and*, *an'*, *an' nen*, and *nen* before they reach the junior high-school or the seventh grade. That is a childish habit. Among teachers it is called the "loose-and" habit. There are always a few children in the seventh and eighth grades who still have this speech habit that properly belongs to little children. Even some high-school students and some men and women keep that habit of the "loose and." Later in this book you will be shown several ways of making sen-

tences without being tempted to use the "loose and." In this lesson you are asked merely to break up one of these "loose-and" paragraphs into short, simple sentences, each beginning with a capital and ending with a period or question mark.

Rewrite the following paragraph. You may drop out all the *ands* you like. You may find it necessary now and then to make small changes in the wording to make sense after the *and* is dropped out. Do so if necessary.

PLAYING JAIL

There is a high picket fence around a little square in our school yard and it was once around a flower plot and there are no flowers in it now and it makes a fine pen where we play jail and one boy is the sheriff and he has five or six deputies and some of them are boys an' some are girls an' nen the other boys an' girls are the robbers an' they have to be put into the jail an' some of us have to be the jailers to keep the robbers in jail an' nen the sheriff's men catch the thieves an' bring them and put them into the pen an' they try to break out an' nen the jailers try to keep them in an' when all the robbers are in the pen we start over and the ones that were the robbers are the sheriff and jailers and the others are the robbers an' it is a fine game.

LESSON 17

COMPOUND SENTENCES

THE purpose of the two preceding lessons was to warn you against running two or more independent sentences together as if they were only one sentence. Lesson 15 was an exercise made to show how two sentences are often run together with no punctuation between them, or at most with only a comma to separate them. After showing this bad habit in sentence-making, the lesson provided practice in

breaking up these faulty sentences into the two or three simple sentences of which each one of the bad constructions was made.

In Lesson 16 we saw a similar fault in writing. In that lesson the sentences that should have been written as short, simple sentences were connected by *ands* in a long series, like beads on a string. Then you were given practice in breaking up that string of sentences so as to make an independent sentence of each of the parts. You were asked to begin each of these parts with a capital letter and to close it with a period or a question mark.

You may have thought, after finishing these two lessons, that it is never good writing to use commas between the parts of a sentence or to use *and* to connect those parts. If you have thought so, you have made a mistake about the intention of the two lessons. There are times when you want to make two statements about a single thing or a single condition or situation, and you want the person who hears you speak, or who reads what you have written, to think of the two statements together. Then you may use a compound sentence and join the parts together with an *and*. Here is an example. I am talking about one thing, the materials used in building a house. I want to say two things about it in one sentence.

My sentence says: —

Cement blocks were used for the foundation, and bricks were put into the upper walls.

Notice that I used a comma before the *and*.

Another way to say the same thing is this: —

Cement blocks were used for the foundation, but bricks were put into the upper walls.

There are a number of these conjunctions (connecting words) beside *and* and *but*. They are: *either* and *or*, *neither* and *nor*, and *for*.

Neither were cement blocks used in the foundation, nor were bricks used in the upper walls. Either cement blocks could be used in the foundation, or it could be built of bricks. They decided to use cement blocks, for the expense of brick walls was found to be too great.

Summary. — You have now seen that it is possible to combine two simple statements into one sentence when they apply to one thing. Also you have noticed that the connecting words used to do this are *and*, *but*, *for*, *either* and *or*, and *neither* and *nor*. The third thing you have seen is that a comma is used *before* the connecting word in each of these sentences.

Examples. — All ten of the following sentences are correctly written.

1. Cotton is raised in Texas, and the cloth is manufactured in Massachusetts.
2. Cotton is raised in Texas and woven into cloth in Massachusetts.

In the second sentence there is just one subject, but it has a double predicate. *Cotton* (the single subject) is *raised* and *woven* (the double predicate). In the first sentence there were two subjects, *cotton* and *cloth*, and two predicates, *is raised* and *is manufactured*. Observe that the predicates were not separated by a comma in the second sentence.

3. The best oysters are grown in Chesapeake Bay, but those of the Pacific Coast are also good.
4. Raw silk is produced in China, but it is made into silk stockings in America.

5. Either a natural finish can be used, or you can put white enamel on the chest.
6. Either a natural finish or white enamel may be used.
7. The finish should be either the natural wood or white enamel.
8. Neither should a cedar chest be enameled, nor should the wood be stained.
9. A cedar chest should neither be enameled nor stained.
10. A cedar chest should not be stained, for that would conceal the beautiful colors of the natural wood.

In sentences where *for* is used as a conjunction it is used to give a reason for something.

Sentences for Practice. — Insert commas in the right places in these sentences. Some of them need commas, and some do not.

1. We have planted some apple trees and the Johnsons have set out both peaches and pears.
2. We have planted some apple trees and set out maples and elms for shade.
3. We want some fruit trees but we need shade trees too.
4. The Johnsons have six fruit trees but they have no large trees for shade.
5. Neither coal mines nor oil wells are common in Iowa.
6. Iowa has no great coal fields nor has it any important oil wells.
7. You could write her a letter or you could use the telephone.
8. You might either telephone or write a letter.
9. Neither could they telephone nor could they write a letter.
10. Some of the people gathered and prepared the willow and others wove it into baskets.
11. Some prepared the materials but others did the weaving.
12. Some prepared willows others made the creels.
13. Katie was absent from school to-day for her mother needed her at home.
14. Katie was absent from school to-day her mother needed her at home.

15. They could not telephone nor was it possible to send a letter for they were ninety miles from a post office.
16. They could neither telephone nor write they were ninety miles from a post office.
17. They were ninety miles from a town but they had food for a month.
18. They were in no danger of starving for they had food supplies for a month or more.

Sentences to be Written. — Write on your regular theme paper five sentences in which you properly use commas before the conjunctions.

A sentence with *and*.

A sentence with *but*.

A sentence with *for*.

A sentence with *either* and *or*.

A sentence with *neither* and *nor*.

LESSON 18

TWO OTHER USES FOR COMMAS

SOMETIMES we use a person's name in a sentence just to call his attention. We say, "George, bring me your book." or "Is this the way, Florence, to shade this drawing?" or "Let me have a *News*, boy." Each of those sentences is complete without the name words. Those words are not a part of the real sentences. They do not belong to either the subjects or the predicates of the sentences. The Latin word *voco* means "to call." Those words used merely to call the attention of the person addressed are called *vocatives*. They are always set out from the rest of the sentence by commas. If they occur at either end of the sentence, one comma is enough; but if one of them is used in the midst

of the other words of the sentence, it requires a comma on each side of it. Notice above that "Florence" is set out with two commas.

Words in apposition with other words must also be set out in the same way. "The book he bought, 'Typee,' is an adventure story by Herman Melville." "His occupation, farming, keeps him at work every day." "Their teacher, Miss Catren, used to live in Vermont." Each of these nouns, *Typee*, *farming*, and *Miss Catren*, is used to make clear or identify another noun in the same sentence. That is what is meant by *apposition*. That word also comes from the Latin. *Ap* (or *ad*) means "toward" and *pono* or *positum* means "to place." So the word *appositive* means something pointing toward something else.

Sentences for Practice. — Use commas in the proper places in the following sentences to set out the *vocatives* and the *appositives*. If any of the sentences require commas in other places according to the instructions you have had in earlier lessons, be sure to use them. Always use all the information about correct usage that you have. Make good usage into habits.

1. Jack my brother's dog is a fox terrier.
2. Come Jack.
3. Where is that dog Jack?
4. Nouns used in that way appositives are always set out with commas.
5. Did you notice Hal how words in apposition appositives are always set out with commas?
6. Aunt Margaret my father's sister lives in Alaska.
7. Myrtle do you remember what a dreary dismal day the nineteenth of May was last year?
8. I did not remember Uncle George was it cold.
9. Yes Myrtle it was a dark cold and rainy day.
10. Edna can you name three early spring flowers?

11. Violets daffodils and tulips are early spring flowers Miss Wallace.
12. Mr. Woodrow Wilson the President went to France in 1919.
13. Edna's brother the boy in the gray suit was thirteen years old yesterday.
14. Edna is your brother really thirteen years old?
15. Florence a city in Italy is called Firenze there.
16. It is situated Charles on the banks of the slow shallow Arno.
17. That heavy old walnut sideboard standing against the south wall of the room Will is a hundred and ten years old.
18. Is it Cousin Lou where did you get it.
19. A curious strange old man a friend of my father's brought it and some chairs a table and a writing-desk a part of the way by rail a part by river flatboat and a part by wagon from his old home in Connecticut Will.
20. Harvey if you want a steady permanent job for the summer go and see Archie Gorden the truck farmer he can give you work in the garden in the crating-shop or on the delivery wagon.

Writing a Paragraph. — To help you keep up your practice in paragraph-writing the teacher will ask you to copy a paragraph from the blackboard to-day. Try to copy it exactly as it is written, without making a single mistake in capital letters, periods, question marks, commas, indentation, or spelling.

LESSON 19

A REVIEW AND A TEST

WRITE on your regular theme paper a short account of some experience you have had or that one of your friends or acquaintances has had. Let it be an experience that you could call, "An Exciting Experience," "An Embarrassing Experience," or "An Anxious Half-Hour." Some other title similar to one of these would do just as well. This little

story may be long enough to take two or three of your half-pages of theme paper. You are asked to do this so that the teacher may know whether you are using all the things you have been taught about writing, or whether your old habits still govern you when you are writing two or three paragraphs. Make this story a sample of the best you can do, but do not allow anybody to correct your paper before you hand it to the teacher.

First: think through the story you are going to write. Second: write it out on scratch paper in pencil. Make all the changes and corrections on this paper. Third: copy your story in your best handwriting in ink on your theme paper. Be careful of spelling, capital letters, punctuation at the ends of sentences, commas in a series, commas with two adjectives or adverbs nearly alike in meaning, commas to separate the parts of a compound sentence joined by *and*, *but*, *for*, *or*, *nor*, *either* and *or*, and *neither* and *nor*, and commas to set out vocatives and appositives. Leave a good margin on all sides of your pages.

LESSON 20

PRACTICE IN THE USE OF THE FORMS OF BEGIN, BREAK, COME, DO, AND GET

THE principal parts of the five verbs *begin*, *break*, *come*, *do*, and *get* are:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
begin	began	begun
break	broke	broken
come	came	come
do	did	done
get	got	got

Nearly everybody thinks that children and even grown up people make hundreds of mistakes in the use of hundreds of verbs. Children say *has went*, *has rang*, *was busted*, *have began*, *ain't come*, and similar very ungrammatical things, until we get the idea that there are thousands of such faulty expressions and that it is impossible to learn to speak all of them acceptably. The fact is that there are only a few of them, only about twenty, and also that very few children misuse all of the twenty. Some children use all of the words correctly. Some misuse only five or six. Now, if you knew which few of the words you misused, you would have the courage to form new habits of using the correct forms of those words, and to make the old bad habits die out simply by neglecting to use them.

Almost all the mistakes are made by confusing the past-tense and past-participle forms of the words. One should never use a helping verb (auxiliary verb) like *has*, *had*, *have*, *was*, *were*, or *is* with the past tense. One should always use one of these helping verbs with the past participle. This means that one must not say *have began*, *had broke*, *have came*, *have did*, *was broke*, or *were began*. This is using a helping verb with the past-tense forms. It means that one must say *have begun*, *had broken*, *have come*, *have done*, *was broken*, and *were begun*. The helping verbs always go with the past-participle form, the third one of the three principal parts.

Many children say *git* instead of *get*, and many have been taught that it is never correct to use *have got* or *had got*. On this account *have gotten* and *had gotten* have come into limited use in speech and print. *Have got* and *had got* are objectionable only when used to denote ownership or possession. The word *got* is then unnecessary. When you mean

to acquire or gain possession of you may say *have got* or *had got*. In such cases *got* is the preferred form.

Sentences for Practice.¹ — In the blank spaces in the first group of sentences use either *began* or *begun*. Choose the correct form. Write the correct form in the blank. Use a pencil and make very light marks. As soon as the lesson is finished, erase the marks and leave your book clean.

1. The day — with a red sunrise.
2. The house was — by one of the early settlers.
3. Dorothy — reading "Little Women" yesterday.
4. Elizabeth had — reading it a month ago.
5. When was the custom of keeping Thanksgiving Day —?
6. By whom was it —?
7. Is your new dress —?
8. My mother — making it this week.
9. Let 's hurry. The hour has already —.
10. I — to think you were not coming.

To fill the blank spaces in the next group of sentences choose between *broke* and *broken*. Use the correct form. Never use "busted" or "burstied." There are no such words in good usage.

1. Your shoelace is —, Maude.
2. I wonder what — it.
3. It was — by wearing it a long time.
4. Have you ever — a window with a ball, Jack?
5. No, I have never — one.
6. Joe — a bat yesterday while playing baseball.
7. The day had already — before we awoke.
8. The scouts have — camp.
9. Has anyone — a string of beads?
10. Oh, Miss Harris, mine is — and the beads are scattered everywhere.

¹ *To the Teacher:* No practice sentences for *got* are provided, for all the blanks would be filled with *got*. There would be no choice.

In the next group use the correct forms of *come*. Choose between *come* and *came*.

1. Yesterday Harry —— to school alone.
2. That is nothing. Ella has always —— alone.
3. Have you —— for the eggs?
4. If you had —— yesterday, you might have had two dozen.
5. I —— yesterday, but you were not at home.
6. They were glad that you ——.
7. I know they will be glad to know that you have ——.
8. I did not know that you had ——.
9. Yes, I —— nearly two hours ago.
10. When I —— in, everybody in the schoolroom seemed glad to know that I had —— back from Georgia.

To fill the blank spaces in the final group of sentences choose between *did* and *done*. Use the correct form.

1. You —— it. You know you ——. Nobody else could have —— it.
2. Nobody has ever —— that better than you —— just now.
3. Has Ernest —— all that was expected of him?
4. Yes, he —— half his work last night, and now this morning he has —— the rest of it.
5. Have you —— the reading yet?
6. Had you —— the spading in the garden before noon?
7. Has he —— his part of it?
8. I am sure they have —— it all.
9. You —— your part, I suppose.
10. Well, that has been —— well, I am sure.

A Written Paragraph

Practice in filling the blanks in those sentences is all work for oral recitation. None of it needs to be written. But you must not get out of the practice of writing your short paragraph. To-day you will be asked to write a paragraph in some one of your other classes.

LESSON 21

PRACTICE IN THE USE OF THE FORMS OF
EAT, DRINK, GIVE, AND DO

THE principal parts of the four verbs, *eat*, *drink*, *give*, and *do* are: —

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
eat	ate	eaten
drink	drank	drunk
give	gave	given
do	did	done

The common errors made in using the forms of these verbs in speaking and writing are pronouncing *ate* with a short *e* like *e* in *met*, using *eat* for the past tense, using *ate* for the participle, using *drank* for the participle and *drunk* for the past tense, using *give* for the past tense and participle, using *gave* for the participle, and using *did* for *done* and *done* for *did*.

In England many cultured people say *et*, but the custom in America among cultured, educated people is to say *eat*, *ate*, *eaten*, and never to say *ět*.

Remember that a helping verb, the auxiliary, must always go with the past-participle form, but that the auxiliary never goes with the past-tense form. You must not only know this, but also make it your habit to use these forms in this way. Then when a word slips out at an unguarded moment, when you are not watching what you say or how you say it, by habit the right form will slip out. You will not be embarrassed by falling into your old, bad habit of saying *had give*, *he done*, *has drank*, and the like.

Sentences for Practice. — In the sentences below choose the correct forms. When you are preparing the lesson,

put a light pencil-check over the correct form, thus: ✓.
Erase these marks after the lesson is completed.

1. Have you (ate, eaten, eat) your lunch yet?
2. The rabbits have (drunk, drank) all the water from their bowl, Harry.
3. Have you (give, given, gave) away all your plums, Martha?
4. That is exactly what I have (did, done).
5. Who (done, did) that?
6. Last year Mr. Horton (give, gave) us a bushel of apples.
7. Father made some cider, and George (drunk, drank) it.
8. I (ate, eat) my share of those apples.
9. Was the pudding all (ate, eaten, eat) for dinner.
10. I remember that the chocolate was all (drank, drunk).
11. You (give, gave) me two cups, and I (drunk, drank) all of it.
12. After I had (did, done) that, I (eat, eaten, ate) a piece of cocoanut pie.
13. The calves have (drank, drunk) all the milk.
14. Are you sure you have (give, gave, given) them enough?
15. You don't seem hungry. What have you (eat, ate, eaten)?
16. Yesterday you (give, gave, given) them only three quarts.
17. I (done, did) just what you told me to do.
18. She could have (did, done) her darning in an hour.
19. Last night you (gave, give) her an extra pair of stockings to darn, you remember.
20. He should have (drank, drunk) a glass of water after playing in the hot sun.
21. Caroline should have (ate, eat, eaten) something before starting on that long walk.
22. I was sure they had (ate, eaten, eat) a sandwich and had (drunk, drank) a glass of milk before they started.
23. At least I (give, gave) them the food and they could have (did, done) so if they had liked.
24. Should you have (did, done) that if you had known what would happen?
25. Was that ring (give, gave, given) to you or did you buy it yourself?
26. Have the rabbits (ate, eat, eaten) the carrots and lettuce?

27. Yes, and they have already (drank, drunk, drank) all that milk, too.
28. Perhaps you should have (give, gave, given) them more. They are growing very fast now.
29. I (done, did) that yesterday, but they left a part of the food.
30. You might have (gave, given) them some turnips instead of the lettuce you (give, gave) them.
31. The cattle could n't have (drunk, drank) all the water we pumped up for them this morning.
32. Eva got up late this morning and (eat, ate, eaten) only a banana for her breakfast.
33. It would have been better if she had (ate, eaten) a roll with butter and had (drank, drunk) a glass of whole milk.
34. Her mother would have (give, gave, given) it to her if she had asked for it.
35. I know she would have (did, done) it.
36. Have you (give, gave, given) anything to the Red Cross fund yet?
37. Yes, but I should have (given, gave, give) more to the Salvation Army than I did.
38. You could not have (ate, eaten, eat) all that food in the time you have been at the table.
39. Hasty eating is not good for one. You might well have (eat, ate, eaten) your breakfast in twice the time.
40. Well, I have (did, done) those forty sentences and I have (given, gave, give) each one of them careful attention.

The Written Paragraph

Again your written paragraph will be upon a topic from some other lesson than English.

I imagine you are beginning to ask why so much writing is required of you. In the spring do you play jackstones or marbles? Have n't you noticed that, after you have done the same thing over about a hundred times just right, you can do it the next time without thinking how to do it? Your nerves give the orders to your muscles, and they carry

out the orders without your having to put your mind on the movements. That is what a good habit does. It makes an act automatic. The practice you are getting in writing and the drill upon the correct forms to use are meant not only to show you what is right, but to help you to go over and over the uses of the right forms until they become habits, like the movements of the hands and fingers in playing jacks or marbles.

LESSON 22

PRACTICE IN THE USE OF THE FORMS OF GO, KNOW, RING, RISE, AND RAISE

THE principal parts of the verbs *go*, *know*, *ring*, *rise*, and *raise* are: —

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
go	went	gone
know	knew	known
ring	rang	rung
rise	rose	risen
raise	raised	raised

Many people say *have went* and *had went* instead of *have gone* and *had gone*. Very few mistakes are made with *know*, though some speakers say *knowed* instead of *knew* or *known*. Many school children say *has rang* instead of *has rung*, and a few say *The bell rung*, instead of *The bell rang*. The two verbs *rise* and *raise* are confused. When a person or a thing ascends we use *rise*, *rose*, *risen*. When one lifts *something* up, we say *raise*, *raised*, *raised*. Almost the only mistake made with these two words is in saying, *I raised up* and looked over the wall, or something similar to that. One should say, *I rise*, *I rose*, *I have risen*.

Sentences for Practice. — As you prepare this lesson, place a light pencil check-mark ✓ over the correct form in each sentence. After you have finished the lesson, erase the check-marks and leave your book clean.

1. The boys have already (went, gone) swimming twice this summer.
2. Carrol has (knowed, known) Billie three years.
3. Has the bell (rang, rung) yet?
4. Albert (raised, rose) and took a careful aim before he fired.
5. If you had (risen, raised, rose) to your knees, you might have seen the mountain lion among the rocks.
6. The sound of the rifle (rang, rung) out sharply.
7. You might have (knew, knowed, known) he would bring the animal down.
8. I had not (went, gone) twenty yards before I saw the great cat lying in the brush.
9. They could not have (gone, went) sooner.
10. Have you ever (knew, known) such fine days as these?
11. The bell could not have (rang, rung) or I should have heard it.
12. It might have (rung, rang) while you were in the garden.
13. "I (rise, raise) from dreams of thee."
14. The great airship (rose, raised) quickly, as soon as the bell (rang, rung) as a signal for the men to set it free.
15. The pilot had (rang, rung) the signal.
16. An airplane (raises, rises) as easily as a bird (raises, rises) to fly.
17. She might have (known, knowed, knew) that she was making a mistake.
18. She could not have (known, knew, knowed) that the milk was sour.
19. Have you ever (gone, went) to a night school?
20. No, I have always (went, gone) to the regular day sessions.
21. I have never (knew, known, knowed) what a night school is like.
22. The chime clock has (rang, rung) the half hour.
23. The senator (raised, rose) from his seat to speak in favor of the motion.

24. "Strike the tent; the sun has (rose, raised, risen)."
25. A brazen note (rang, rung) from the bell in the old stone tower.
26. If she (knew, knowed) the answer to the question, would she tell me?
27. The scouts have (went, gone) into camp.
28. Although it is only June, the scouts have already (went, gone) to their camp in the hills.
29. I (knew, knowed) they had (gone, went).
30. They (rung, rang) the bells after winning the game.
31. The new chimney (rose, raised) about five feet to-day.
32. It has (raised, risen) at the rate of four feet a day since it was started.
33. Was that bell (rang, rung) as a signal?
34. Yes, you should have (knew, known, knowed) what it was for.
35. The price of wheat has (gone, went) up to a dollar and fifty cents a bushel.
36. Has it ever (went, gone) higher this year?
37. The captain's voice (rung, rang) out sharply.
38. His voice (rose, raised) above the noise of the other players.
39. It could not have (raised, rose, risen) above the sound of the referee's whistle.

The Written Paragraph

The teacher will assign a topic for the usual written paragraph.

LESSON 23

PRACTICE IN THE USE OF THE FORMS OF LIE AND LAY

THE principal parts of the verbs *lie* and *lay* are:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
lie	lay	lain
lay	laid	laid

The verbs *lie* and *lay* seem easy words to learn to use, but they are two of the most troublesome words in the English language. Children confuse the verb *lie* with the verb *lay*. Its past tense is just exactly like the present tense of *lay*. We are having a whole lesson on these two words, in the hope that going over them many times will get all the children started toward forming the habit of saying *lie*, *lay*, *lain* when they mean to recline, and of saying *lay*, *laid*, and *laid* when they mean to put anything down.

There is another word similar to these, but it is not troublesome. It is the word *lie*, meaning to tell what is not true. Its principal parts are *lie*, *lied*, *lied*. Nobody ever confuses those forms with either *lie*, *lay*, *lain* or with *lay*, *laid*, *laid*.

Sentences for Practice. — As in the previous lesson, you will be expected to prepare this one at home or in your study period at school. Place a light pencil check-mark above the correct form to be used in each sentence. When you have recited upon the lesson and have taken up the next lesson, you should erase these check-marks, so as to leave your book clean and ready for the next person who uses it.

In the first group the six sentences are all correct.

1. *Lay* the post cards on the table in a straight row.
2. They will *lie* there if the wind does not blow them off.
3. Have you *laid* the cards in a row?
4. Have you ever *lain* in bed till nine o'clock?
5. These seeds *lay* in the ground all through last winter and then began to sprout in the spring.
6. I *laid* my pencil on your desk an hour ago.

Now choose the right form in each of the following forty sentences.

1. Do not (*lie*, *lay*) awake till midnight.
2. Channing (*lay*, *laid*) awake half the night with a toothache.

3. Have you ever (lain, laid) on the grass and looked up at the sky through the trees?
4. I (laid, lay) the books on that bench.
5. I (laid, lay) your coat and hat on the davenport.
6. I have (lain, laid) your coat and hat on the davenport.
7. Why don't you (lie, lay) down and rest for awhile?
8. I can never (lay, lie) and rest in the morning.
9. Our hens (lay, laid) a dozen eggs a day last November.
10. Have you (lain, laid) the books on the bench?
11. No, I have (laid, lain) them on the table.
12. (Lay, lie) your coat on the chair.
13. (Lay, lie) in that big chair and rest for an hour.
14. (Lay, lie) your head upon the cushions.
15. Morris and Charles (lay, laid) on the bank and fished all afternoon.
16. Morris and Charles (lay, laid) their rods on the bank while they ate their lunch.
17. Clara and Blanche have (laid, lain) in the shade of the trees since noon.
18. Clara and Blanche have (laid, lain) their work aside while they rest in the shade.
19. Ruth has (laid, lain) her blotter upon the ink spot.
20. This acorn has (laid, lain) in the ground through a whole winter.
21. Do you think it could have (laid, lain) there so long as that?
22. It might have (laid, lain) there a year.
23. Do you think you should have (laid, lain) the pictures in the bright sunlight?
24. I have always (laid, lain) them in the direct sunlight to develop.
25. The mummy of King Tut-ank-amen has probably (lain, laid) in one place three thousand years.
26. It might have (lain, laid) there five thousand if the tomb had not been found.
27. Who do you suppose (lay, laid) it there?
28. I see your dictionary (lays, lies) on your table at your elbow.
29. (Lay, lie) quiet till seven o'clock.
30. It seems to me that you (lay, laid) awake half the night.
31. I sleep soundly. I have never (lay, laid, lain) awake much.

32. Alice (lay, laid) her new dress out on the bed and admired it.
33. The shadows of the maple trees (laid, lay) across the green grass.
34. The boys have (lain, laid) out a tennis court in the vacant lot beside our house.
35. The kittens (lay, laid) asleep in the warm sunshine.
36. They should have (lain, laid) out croquet grounds on the lawn for the girls.
37. The captain has (laid, lain) the loss of the game to the unfair decision of the referee.
38. Henry always (lays, lies) in bed till his mother calls him to breakfast.
39. To (lie, lay) means to recline, but to (lie, lay) means to put something down and to let it (lie, lay) there.
40. We have now had forty of these sentences; let us now (lie, lay) them aside and let them (lie, lay) there till tomorrow. After you have (laid, lain) in bed and slept for eight hours, you will feel that those sentences have (laid; lain) neglected long enough. Then you may take them up again.

The Written Paragraph

According to the custom, your teacher will assign a topic for a half-page paragraph to be written to-day.

LESSON 24

PRACTICE IN THE USE OF THE FORMS OF SIT AND SET

THE principal Parts of the verbs *sit* and *set* are: —

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
sit	sat	sat
set	set	set

In the preceding lesson we noticed that the present-tense form of *lay* is exactly like the past tense of *lie*. They are

both spelled alike, *lay*. Since the two verbs are alike in this particular, it is easy to understand how they have become confused.

Sit and *set* are just as badly confused, but there does not seem to be any excuse for the confusion. The words are not at all alike in form. But they are similar in use. We saw in Lesson 23 that *lie*, *lay*, and *lain* are used whenever we wish to say that anything reclines, while *lay*, *laid*, and *laid* are used whenever we put something down. *Sit* and *set* are similarly used. Whenever anyone seats himself, whenever anyone or anything of itself takes a sitting position, we use the words *sit*, *sits*, *sitting*, and *sat*. But whenever one *places* an object, we say, he *sets it* down, I *set* it down, they *set* it down, she *sets* it down, they *have set* it down, he *had set* it down, she *was setting* it down, and so on. All the forms of *set* are the same except *setting* and *sets*.

Examples of the correct use of the forms of *sit* and *set*: —

1. Jane sits in the hammock on the porch all afternoon.
2. She sets a bowl of roses on the table every day.
3. She was sitting there at three o'clock.
4. She sat there yesterday.
5. She had sat there an hour before you.
6. Last week Fred set some new plants in his strawberry bed.
7. He has set new plants each spring.
8. He was setting them out before the shower came.

Sentences for Practice. — In the following forty sentences place a light pencil-check over the right form in each sentence. When you are through with the lesson, erase the marks and leave the pages clean.

1. James (sits, sets) traps for rabbits in the winter time.
2. While he is (sitting, setting) his traps his dog, Buster, (sits, sets) and watches him with one eye.

3. When Mary bakes bread, she (sits, sets) the sponge the night before.
4. Have you ever (sat, set) and watched clouds change their forms in the sky?
5. (Set, sit) still and listen to that music across the lake.
6. I (sat, set) in the boat in the moonlight while old Archie (sat, set) his long line of hooks.
7. A neighbor of ours (sits, sets) idly watching a kitten at play.
8. My teacher has (sat, set) down in a notebook a list of the words I do not spell correctly.
9. I also (sat, set) them down in a book of my own.
10. I might have (set, sat) some of them down without waiting for her to tell me.
11. I have (sat, set) here doing nothing, while you were busy there (sitting, setting) the table for dinner.
12. Albert (sat, set) a box of cherries on the porch steps while he (sat, set) in the swing and rested.
13. You should have (set, sat) in the sunshine to dry your hair, Elsie.
14. I could have (set, sat) where the wind would blow it and the sun dry it.
15. Did they (sit, set) the books on end or (lie, lay) them down.
16. Do you always (sit, set) in a straight-backed chair?
17. Where did you (set, sit) at the concert?
18. I (set, sat) a small table on the stage and then (set, sat) in the fourth row from the front.
19. Who was it that (sat, set) the pitcher of water on the table after you (sat, set) it on the stage?
20. That was Will Harris, the boy who (sets, sits) next to me in school.
21. Has anyone (set, sat) the clock since it was stopped?
22. Have you ever (sat, set) type for newspaper advertisements?
23. Where did you say Will (sets, sits)?
24. Where was he (setting, sitting) the day I visited your school?
25. He has been (setting, sitting) in the same place all the year.
26. We (sit, set) in the first row.
27. We (sat, set) in the first row.

28. We were (sitting, setting) in the first row.
29. She has been (sitting, setting) in the first row.
30. She has (sat, set) in the first row.
31. She (sat, set) in the first row.
32. She was (sitting, setting) in the first row.
33. She (sits, sets) in the first row.
34. Charlotte (sits, sets) flowers on the table every day.
35. Charlotte (set, sat) flowers on the table yesterday.
36. Charlotte was (setting, sitting) flowers on the table.
37. Charlotte might have (sat, set) the flowers on the table.
38. Surely Charlotte could not have (sat, set) the flowers on the table.
39. She has been (setting, sitting) flowers there every day.
40. You have (sat, set) very patiently through this long lesson.
I wonder if you have (set, sat) a check above each correct form in these forty sentences.

Exceptions. — Language is right, not because the laws of books or men make it right, but because it is customarily used in a certain way by educated, cultivated people. All that has been said in this lesson about *sit* and *set* is in accordance with what people of good taste say and write. These cultivated and educated people, however, always say, The sun *sets*; never The sun *sits*. Many educated people speak of a *setting* hen, and say that the hen *sets*. Others say, The hen *sits*, and speak of a *sitting* hen. Custom makes either one good usage.

The Written Paragraph

The teacher will suggest a topic for a written paragraph as usual.

LESSON 25

A REVIEW OF THE USE OF THE FORMS
OF LIE AND LAY, AND SIT AND SET

Knowing is not Always Doing. — It is easy to learn to choose the correct forms of these troublesome verbs, and yet fail to use them in speaking and writing. Often we have spoken of the necessity of making unconscious habits of speaking correctly. You make a habit of anything by doing it over and over. In this lesson you are to use over and over these forms that you already know, till you get the habit of always saying the right word without having to stop to think of it.

Practice in Saying the Right Word. — In the forty sentences in this first group all the words are correctly used. All you need to do in studying this part of the lesson is to read the sentences over aloud. Then read them again silently. This is a process of "rubbing in" the speech customs till they become habits that you cannot escape. These correct habits will take the place of old, bad habits if you will go over the use of the words often enough.

Sit, Sat, Sat

1. You may sit where you are to-day.
2. You are sitting in the second chair.
3. You have been sitting in the first row until to-day.
4. Fern sits just behind you.
5. Robert sits on the other side of the room.
6. The bowl sits on the table.
7. It sat there yesterday.
8. It was sitting there when I came in.
9. It has sat there all this week.
10. Charles was yawning because he had sat up till one o'clock the night before.

Set, Set, Set

1. Please set the ink bottle in front of you.
2. Have you set the figures in the right column?
3. He has set his mind to his work.
4. George was setting cabbage plants in straight rows.
5. He had been setting tomato plants the day before.
6. I set type in a printing office two hours a day.
7. Last year I set type for the *Herald*.
8. I have set type for three newspapers.
9. I had set type three years before I learned to use a machine.
10. I had been setting type by hand, and then I learned to use a machine.

Lie, Lay, Lain

1. The book lies on the floor.
2. The book was lying on the floor.
3. The book lay on the floor.
4. The book has lain on the floor all day.
5. The book had lain on the floor all day.
6. Should the book have been lying on the floor?
7. Have you lain down for a rest this afternoon?
8. Yes, I lay down half an hour.
9. The papers lay scattered about on the floor.
10. My kitten lies behind the kitchen range.

Lay, Laid, Laid

1. I lay my books upon the shelf.
2. Mary lays hers upon her table.
3. We are both laying our books aside for the night.
4. I have laid my books away.
5. Mary has laid her books away too.
6. I laid my books in a careless heap.
7. Mary laid hers in a well-arranged pile.
8. I should have laid them away more carefully.
9. I could have laid them straight.
10. I might have laid them straight.

Choosing the Right Word. — In each of the next forty sentences choose the right word, and indicate your choice

by placing a light pencil-check over it. When you have finished the recitation upon the lesson, erase the marks and leave the pages clean.

1. You may (lay, lie) your garden out in rows and then (set, sit) the plants in the rows.
2. Have you (lain, laid, lay) out the straight rows?
3. Have you (set, sat) the cabbage plants in the rows?
4. (Set, sit) on the bench until I finish (setting out, sitting out) my strawberry plants.
5. Are you (laying, lying) the hose in the row to water them?
6. Are you (setting, sitting) the traps for mice in the pantry?
7. Are you (setting, sitting) in grandmother's chair?
8. Have you (sat, set) your mind on your problem?
9. (Lie, lay) the big books flat on the shelf.
10. (Set, sit) the smaller books up in a straight row.
11. Has any one (sat, set) in this chair since it was broken?
12. The dog (laid, lay) on the porch steps.
13. The dog might have (laid, lain) in the flower bed.
14. A thin layer of fog (lay, laid) in the valley below.
15. Have your hens (laid, lain) any eggs since New Year's Day?
16. Where could Fred have (laid, lain) his knife?
17. He might have (laid, lain) it on the workbench.
18. He should not have (laid, lain) it down at all.
19. Clara (sat, set) her basket of flowers in the shade.
20. Clara has (set, sat) her basket of flowers in the shade.
21. Clara (sat, set) in the shade and rested.
22. Clara has been (setting, sitting) in the shade for a half hour.
23. Clara (sat, set) her basket in the shade and then (sat, set) down to rest for a while.
24. Charles has (sat, set) his hoe against the fence and has gone to (set, sit) in the swing to rest.
25. Why does n't he (lay, lie) down to rest?
26. When he (lay, laid) down yesterday, he went to sleep.
27. (Set, sit) anywhere you like.
28. Fred has always (sat, set) near the front of the room.
29. Should you like to (sit, set) in the ninth seat?
30. Have you (laid, lain) your books on your desk?
31. Snow has (laid, lain) on the ground since January.

32. Charles has (laid, lain) in the hammock all afternoon.
33. Will could not remember where he had (laid, lain) his cap.
34. He might have (set, sat) his shoes in the clothes-closet and (laid, lain) his cap on the shelf.
35. When you (sit, set) in a warm room, do you get sleepy?
36. How long have you been (setting, sitting) in this close, hot room?
37. Please bring the waste basket and (set, sit) it by my table.
38. Have you ever caught mice by (sitting, setting) traps for them?
39. Have you ever (set, sat) traps to catch mice?
40. "And the raven, never flitting, still is (setting, sitting), still is (setting, sitting)
On the pallid bust of Pallas, just above my chamber door."

LESSON 26

PRACTICE IN THE USE OF THE FORMS OF SEE, TAKE, THROW, AND WRITE

THE principal parts of the verbs *see*, *take*, *throw*, and *write*, are: —

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
see	saw	seen
take	took	taken
throw	threw	thrown
write	wrote	written

Prepare this lesson just as you did the preceding lessons dealing with verb forms. Read each sentence through silently, choosing the correct form. Then read it aloud, to see whether the form you have chosen sounds right. Remember, though, that the wrong form will sound right if you have always used the wrong form. You must know why you are using a certain form, and then you must practise using it until it sounds right.

Examples of the Correct Use of These Words

1. May I *see* what you are writing?
2. Madge *saw* the eclipse of the sun in February.
3. It was the most wonderful sight she had ever *seen*.
4. You may *take* as many chocolates as you like.
5. George *took* four at one time.
6. He may have *taken* five.
7. How far can you *throw* a tennis ball?
8. Fred *threw* one four hundred feet.
9. Raymond could have *thrown* it farther.
10. Do you often *write* long letters?
11. James *wrote* seven pages to-day.
12. I have *written* my sentences.

Sentences for Practice. — All of the principal parts of these verbs are shown in the lesson, but only a part of them are misused by children as they speak and write. Once more it is worth noticing that the helping verbs (auxiliaries) *has, have, had, might, could, would, and should*, always go with the past-participle forms, and never with the past-tense forms.

The mistakes made in using the forms of *see* are such as saying *I seen, he seen, I have saw, she had saw*, and the like. Here the participle *seen* is used without the auxiliary verbs, and the past tense *saw* is used with the auxiliaries. This is reversing the uses and making both wrong. Some very crude speakers use *see* for *saw* in such a sentence as this: "Jest as I was a-goin' into the buildin', I see you a-comin' down the street." That misuse of *see* is not common, however.

Took is often used with an auxiliary and *taken* without one in the same manner as was described for *saw* and *seen*. The same thing happens with *wrote* and *written*. We hear such expressions as *How many have you took*. A few people say *I taken, he taken*, and the like. *Written* is not often used

incorrectly, but one often hears *had wrote*, *has wrote*, and similar uses of *wrote* with an auxiliary. The use of *throwed* for both *threw* and *thrown* is the only common error for that verb.

Place the usual light pencil-check over the correct form in each of the sentences that follow.

Saw and Seen

1. Have you ever (saw, seen) a big circus?
2. Yes, I (saw, seen) Barnum and Bailey's last year.
3. I (saw, seen) you at the game last night.
4. I was not there. You could not have (saw, seen) me.
5. I might have (saw, seen) someone who looked like you.
6. Mary (saw, seen) snow on the mountains in July.
7. Where could she have (saw, seen) that?
8. In a museum Albert (saw, seen) a book only an inch high.
9. I (saw, seen) one a foot thick.
10. Snow in summer was the strangest sight she had ever (saw, seen).

Took and Taken

1. Who has (took, taken) my pencil?
2. We have always (took, taken) our vacation in August.
3. Have you ever (took, taken) a trip through Yellowstone Park?
4. Yes, I (took, taken) that trip two years ago.
5. What has (took, taken) your attention from your lesson?
6. He should have (took, taken) the small sled.
7. They might have (took, taken) their dinner with them.
8. For that problem you should have (took, taken) a smaller number.
9. They could have (took, taken) the road turning to the left.
10. Would you have (took, taken) the navy-blue or the gray coat?

Threw and Thrown

There is no such word as *throwed* or *trowed*. Always use *threw* or *thrown* to indicate a *throwing* already done. The

sentences that follow are all correct. Read them aloud to get accustomed to the sound. If you have the habit of saying *throwed*, break it up by consciously saying *threw* and *thrown* until they become habitual.

1. Harry threw the ball to me.
2. Will has thrown it to Charles.
3. He might have thrown it to me.
4. The tree has thrown its shadow across the lawn.
5. The long shadow of the mountain had been thrown across the lake.
6. The evening sun threw long shadows across the little valley.
7. They threw rings made of rope at a peg.
8. I threw one over the peg.
9. Clara threw three in a single game.
10. That was the highest number thrown.

Wrote and Written

1. Marvin has (wrote, written) an essay.
2. He might have (wrote, written) an editorial for the school paper.
3. Martha and Elizabeth have (wrote, written) two columns of news for the paper.
4. Where was this letter (wrote, written)?
5. Elbert had (wrote, written) it before he left Akron.
6. You should have (wrote, written) a reply to it.
7. Why were these notes (wrote, written) at the bottom of the page?
8. Has Ned (wrote, written) for the tickets yet?
9. Yes. He had (wrote, written) before you asked him to do so.
10. How many paragraphs have you (wrote, written) this week?

Two Crude Misuses of English

Perhaps you have noticed in this and in several preceding lessons that we have been using *could have*, *should have*, *might have*, and *would have*. We have never used *could of*,

would of, should of, and might of. These expressions are never correct. Some careless speakers use these crude forms.

Another crude expression is *you was*. That is never correct. One should always say *you were*.

No special lessons are given to provide practice in the use of *you were*, and *could have, would have*, and so forth. Only a few children misuse them. Attention is called to them here so that each pupil who has a habit of misusing them may become aware of it and set these speech faults down in his individual notebook as faults to be avoided. The teacher will also keep a record in his or her notebook of each pupil who has either or both of these bad speech-habits.

The Written Paragraph

The teacher will assign to-day a topic for a paragraph to be written carefully and accurately.

LESSON 27

A REVIEW OF THE USE OF THE FORMS OF THE TWENTY TROUBLESOME VERBS

TEACHERS used to think that most children misuse the forms of about two or three hundred verbs. Then they reduced the number to forty. Very careful examinations have recently been made of children's writing, and it has been discovered that most of the mistakes are made in the use of the forms of the twenty verbs listed in the lessons from nineteen to twenty-six. It is true that mistakes are made with other verbs, but these are not made by enough children to make it seem necessary to give special drill lessons to all the children just because a few need such lessons. If a few pupils have trouble with other verbs besides

these twenty, the teacher will call attention to the individual errors and help to overcome the bad habits.

It is not at all likely that any one pupil in the class misuses all twenty of the verbs listed in these lessons. Lesson 27 is a review of all of them. Lesson 28 will be a test to find out just which of these forms each pupil still uses incorrectly. After Lesson 28 you may charge yourself in your notebook with any bad habits you still seem to have in using these verbs. As soon as the teacher is assured, by your correctness in speech and writing, that you have conquered one of these habits, you may credit yourself by canceling it in your notebook.

Check the correct form in each of these sentences: —

1. Hal has (wrote, written) all the words on page seven.
2. After he had (wrote, written) the paragraph, he (threw, throwed) his notes away.
3. Have you ever (took, taken) a test on verb forms?
4. I (saw, seen) that it was time to start home.
5. (Set, sit) your suitcase down and (set, sit) there on the porch till you are cool.
6. She had never (went, gone) to a tea party before.
7. They (knowed, knew) where there was a dove's nest.
8. He might have (laid, lain) the blanket on the bed before he (laid, lay) down for a nap.
9. The dog (raised, rose) his head when he heard the noise and then slowly (raised, rose) and looked around.
10. I (saw, seen) that the paper was the best that Edith had ever (did, done).
11. How could they have (knowed, knew, known) that it would rain before night?
12. The driver has (rang, rung) his bell. We must hurry.
13. I have never (got, gotten) the answer to the questions on page ninety. (While *gotten* is sometimes seen in print and is used by some cultivated people, *got* is preferred.)
14. Martin had (got, gotten) all the articles he had been sent for.

15. The grocer (give, gave) him too many eggs.
16. Marie had never (give, gave, given) a party before.
17. I was sure you (did, done) it. Nobody else could have (did, done) that piece of work without help.
18. Have you (began, begun) to make your tennis court?
19. Yes, we (began, begun) to clear and level the ground to-day.
20. Were the spokes in the wheel (busted, broken, broke)?
21. One of them had been (busted, broken, broke) before.
22. They suddenly (come, came) to a steep cliff that they could not climb.
23. What was to be (did, done)?
24. They waited until they had (eat, ate, eaten) their lunch.
25. Then they (give, gave) the old trail a careful examination.
26. They found that it had (went, gone) to the left around the cliff.
27. By going to the right they could not have (got, gotten) to the top of it.
28. One of the scouts had been there before and (known, knew) where the old trail led.
29. It was so faint that the others could not have (known, knew, known) without being directed.
30. When they reached the top, they felt sure the dinner bell had already (rang, rung).
31. They could see that a column of blue smoke had (rose, raised, risen) from their camp fire.
32. After they had (laid, lain) down for a short rest, they hurried back to the camp.
33. The boys who had been left to get dinner were already (setting, sitting) down to eat.
34. We (seen, saw) them when we were a hundred yards away.
35. You may imagine we then (took, taken) some hasty steps to get to the table.
36. Jack (threw, throwed) a pine cone at them and yelled to them to wait.
37. That was his way of accepting a dinner invitation. He might have (wrote, written) a formal note.
38. Aunt Mae has (wrote, written) that she will chaperone the Camp-fire girls for a three-weeks outing.
39. Our crowd has already (begin, began, begun) to make preparations to start.

40. We have (throwed, thrown, threw) ourselves into it with enthusiasm.
41. The good news has been (broke, broken) to every girl in our camp.
42. Last year we got together more supplies than we could have (took, taken) if we had had two trucks.
43. Have Josie and Alice (come, came) from Weldon to go with us?
44. I think so, but I have n't (seen, saw) them yet.
45. What have you girls (did, done) toward getting ready?
46. We have (sat, set) out those two big flat baskets and have (lain, laid) out the six blanket-rolls.
47. Well, this is no time to (lay, lie) or (sit, set) around and watch someone else work.
48. Let's not start till we have (eat, et, ate, eaten) an early lunch.
49. Some one has (rang, rung) the bell for lunch already.
50. We have always promptly (rose, risen, raised) to that call to duty.
51. As usual, Emma has (went, gone) to the table before any of the rest of us could possibly have (got, gotten) ourselves ready.
52. Have you (drank, drunk) that big cup of tea already?
53. I surely have (did, done) so. No objection to speed, I hope?
54. In the wood shop Frank Weldon has (begun, began) to make a walnut radio-case.
55. He has (come, came) to the scroll-work for the front doors of it.
56. He (bursted, busted, broke) one of the little saws he was using.
57. He (done, did) that in spite of the care he took in using it.
58. Has anyone here ever (eat, et, ate, eaten) that new nut-and-chocolate bar White's Confectionery is selling?
59. No, but Winnie Martin has (drank, drunk) their new chocolate malted milk.
60. The report she has (give, gave, given) of it makes me want to try it for lunch.
61. Can you (git, get) it for ten cents?
62. I have always (got, gotten) it for that.

63. If I had (knew, knowed, known) that, I should have tried it to-day.
64. Why do we (set, sit) here idle when there are nut bars and malted milk to be had at White's?
65. Let us (raise, rise) up and move forward to the conquest.
66. Don't urge me. I have already (raised, risen, rose).
67. Already Joe has (lain, laid) hands upon the meat and drink before him.
68. You may have (saw, seen) him do so, but I did n't.
69. Yes, he has (took, taken) a nut bar in each hand.
70. Has he (threw, throwed, thrown) the tin foil away?
71. Have you (written, wrote) your will, Joe?

LESSON 28

A TEST IN THE USE OF VERB FORMS

You have been shown in the lessons from 20 to 26 what are the common mistakes in the use of verb forms, and what is the correct usage. These items have now had a thorough review. The teacher will give you a test to-day to see whether you still use any of the incorrect forms. After the test, she will tell you which words to keep in your notebook as an English problem still to be mastered, and which of your old faults you may now cancel in your book.

LESSON 29

THE FORM OF A FRIENDLY LETTER

A FRIENDLY letter is not so formal as a business letter. One tries to make a friendly letter a good substitute for a short visit. This means that one may use familiar words, contractions like *is n't* and *does n't*, and address a correspondent much as one would in talking to him. Here is a

good informal, friendly letter written by Merton Warner, a twelve-year-old boy, to his cousin Irene Walker, to tell her about a strange place he has seen in England.

WELLS, ENGLAND

July 29, 1925

DEAR COUSIN IRENE,

When we read Dickens last winter, we thought the houses he described were queer. I know what they are like now, for here I am in one of them. When we arrived at Wells, the inns were all "full up," as they say here. We were offered two rooms in a private house on the High street near the cathedral. To get to the rooms we had to ring a bell at a heavy door in a wall. A woman came and opened it, and by the light of a candle led us down a dark passage along the wall of an "ironmonger's shop." That is a hardware store in the American language. Then we went up two flights of dark, crooked, patched stairs that made me think of Bill Sikes and Oliver Twist. At last we reached two rooms on the third floor that were very clean and comfortable. They had good beds, but the ceilings were low, the walls bulging in places, and the floors far from level. Out of the front windows we could look down on a row of houses built in the fourteenth century and still used as dwellings. We shall be staying several days at Bristol. I will write you a long letter from there.

Your cousin,

MERTON

There are several things to notice about this letter. First, the place from which the letter is written and the date are in the upper right-hand corner. Commas are used between Wells and England, and between the items of the date. The salutation, *Dear Cousin Irene*, starts at the left edge of the letter, even with the other lines of the letter. This salutation is followed by a comma. Some writers always use a colon. Both are acceptable. The first line of the body of the letter is indented just like any ordinary para-

graph. It is not set over so as to begin under the comma after *Irene*.

When you come to the end of a friendly letter, you may use any form for a complimentary close that would be natural to say to your correspondent. You might say, *Your loving cousin*, *Your old tormentor*, *Your old pal*, or anything like that. Only the first word of this complimentary close begins with a capital. The phrase is followed by a comma, and the signature is written below and a little to the right of it.

Here is another example of the friendly letter: —

326 EIGHTH STREET
SALEM, ILLINOIS
February 15, 1925

MY DEAR JULIA,

While you are picking grapefruit in Florida, life is not so dull here as you might think. The lake froze over early in January, and we have had skating for nearly six weeks. We go out often after school and sometimes after supper. That is the most fun, for then the boys build up a big fire. When we get tired or cold, we gather 'round the fire and roast wienies and eat them with toasted buns. Some nights we take marshmallows and toast them over the coals.

There is a new boy here since you left. He has light, wavy hair and blue eyes. His name is Warren Condon. The girls call him Connie. All the boys call him Shrimp. A lot of the girls are silly about him, but I don't like him much. Yesterday was Valentine's Day. I got three valentines. One was especially nice.

Your old chum,

HELEN

Notice the arrangement, and the punctuation of the items in the place and date in the upper right-hand corner. The name of the street is spelled out in full, not written *8th St.*

The Written Paragraph

Instead of writing a paragraph to-day in the usual form, take the topic the teacher gives you and write it in the form of a friendly letter to someone you know well and to whom you might naturally write it. This may be some real person, or you may imagine someone whom you could address as *Dear Harry*, *Dear old Freckles*, *Dear Cousin*, *Dear Jane*, *Dear old Tease*, or some such genuine, friendly greeting that would be natural in the case.

LESSON 30

THE FORM OF A BUSINESS LETTER

A BUSINESS letter differs from a friendly letter in a number of ways. Notice the examples given here.

826 HICKMAN ROAD
AUGUSTA, GEORGIA
May 18, 1924

THE ATLANTIC MONTHLY COMPANY
8 Arlington Street
Boston, Massachusetts

DEAR SIRs:

My subscription for the *Atlantic Monthly* expired with the March number. I was away at the time and was not aware that I had missed the April number until I was putting the magazines together to send them to be bound. Will you please send me the missing number, and make my new subscription begin with the April number instead of the May.

Very truly yours,

JAMES L. ROBINSON

257 DOUGLAS AVENUE
CASPER, WYOMING
April 12, 1925

MR. ALFRED M. CAMPBELL
27 Clark Street
Medford, Oregon

MY DEAR MR. CAMPBELL:

A young mechanic, Mr. Albert Tanner, who has been in my employ for two years, is moving to Medford this month. He will be looking for employment soon. I have advised him to apply to you for a job. Tanner knows all phases of the work of an auto mechanic and is able to go into a repair shop as general utility man, but he is unusually capable as a specialist on the electrical parts of machines. If you have an opening for an electrical expert, you would be doing well to give Tanner a trial.

Very cordially yours,
BURRELL VELDRAN

1629 STOUT STREET
DENVER, COLORADO
March 12, 1925

DEAR MR. MUNSON:

The article you refer to in your letter of March 8 was published in the December, 1922, number of our magazine, *The Western Stockman*. The author is Mr. Carter Murray of Teton, Wyoming. This article is the most careful study of the subject of "Pasturage in the Forest Reserves of Colorado and Wyoming" that has come to our notice. If you do not have this number of the *Stockman* in your files, we shall be glad to get it for you.

Very sincerely yours,
WILLIAM B. AVERY

MR. E. F. MUNSON
Denison, Texas

This last letter has the inside address, as you see, in the lower left-hand corner. All the three forms are good.

The first two are more common than the third, but that form is used by writers who are very particular about the appearance of their letters. You will observe that the colon is always used after the salutation. Otherwise the punctuation and the arrangement of the parts are almost the same as in the friendly letter.

The inside address is always used somewhere in a business letter. It is never used in a friendly letter, except in correspondence between people who observe some formality in their correspondence. Then it is placed, as in this third business letter, in the lower left-hand corner.

Punctuation at the ends of the lines in the writer's address and the inside address is often seen in letters. A comma may be used at the end of each line except the last. If those commas are used, then a period should be used at the end of the last line. Most letter-writers omit both these commas and the period because they add nothing to the clearness of the lines, and so are unnecessary.

Something to Do

Write a business letter, following the first form. Use your own address for the upper right-hand corner. The inside address is Mr. R. L. Churchill, 729 Burbank Place, Fruitvale, California. Say to Mr. Churchill that your textbook in geography reports the products of Sonoma County to be peaches, apricots, prunes, walnuts, oranges, lemons, grapefruit, bananas, wheat, and poultry and eggs. Tell him that your impression is that the county is too far north for citrus fruits, and ask him to give you the facts about the principal products of the county, so that you may be able to make an accurate report of the matter to your class.

You need not address an envelope for this letter. Addressing envelopes will be taken up in the next lesson.

LESSON 31

THE ADDRESS ON AN ENVELOPE

Mr. Alfred M. Campbell
27 Clark Street
Medford, Oregon

0231

Miss Julia Clayton
Clearwater
Florida

Envelopes are made in several sizes and shapes, all in good taste. The ordinary size of a business envelope is $3\frac{5}{8}$ by $6\frac{1}{2}$ inches. Some are $4\frac{3}{8}$ by $5\frac{3}{8}$ inches, 4 by $7\frac{1}{2}$, or $3\frac{5}{8}$ by $5\frac{5}{8}$ and are used for business letters, but more frequently for friendly and formal social correspondence. Many people of good taste use one size of paper and envelopes for all their letter-writing, both business and social.

Notice that we have the name of the city and state on one line when there is a street address given. This keeps all that is written on the envelope in three lines. Where there is no street address, the name of the town makes the second line, and the name of the state the third. There is no objection to writing the address in four lines. Many people do so. In these addresses we have used no punctuation except the comma between the name of the city and that of the state. If the name of the state is abbreviated, it is followed by a period, of course. There are other good ways of arranging an address on an envelope, but it is best to learn one way and practise it until you have formed a good habit, and to learn variations later.

Something to Do

Cut seven pieces of unruled paper the size and shape of an envelope, about $3\frac{5}{8}$ by $5\frac{5}{8}$ inches, or 4 by 5 inches, and write the following addresses on them:

1. Mr. Elbert G. Stevens, 602 Prospect Avenue, Woodstock,
Wisconsin
2. Miss Clarice Emory, Brownsville, Texas
3. The Macmillan Company, 60 Fifth Avenue, New York,
N. Y.
4. The Eastman Kodak Company, Rochester, New York
5. Mrs. Wendell K. Bellwood, 1492 Randolph Street, Macon,
Georgia

6. Miss Rose Murray, 26 Fulton Road, St. Lawrence, Minnesota
7. Mr. S. L. Anderson, Lakewood, Missouri

LESSON 32

THE USE OF THE DICTIONARY

WHEN you look up a word in a dictionary, what kind of information can you get about it? You can find how to spell it, how to pronounce it, and what it means. Those are the usual three things you look for. In addition to these you can find what part of speech the word is, some synonyms for the word, something about the origin of it, and several other things. Usually you look in the dictionary to find out just one of these things about a word. You may be in doubt as to how to spell it, or how to pronounce it, or what it means, or what part of speech it is.

The Appearance of a Page of a Dictionary. — The big, unabridged dictionaries have three columns to the page. At the top of the first column there is a word in capital letters. There is another word at the top of the third column. These two words are the first and last words on that page. If these words are *Proposal* and *Protector*, and you are looking for the word *prosper*, you will know that it is on that page, for *pros* comes between *prop* and *prot*. But if your word is *provoke*, you will know that it is on a later page, probably on the next page, for *prov* comes after *prot*.

The smaller school dictionaries have only two columns to the page. The first word and the last word on the page appear at the tops of the two columns.

Let us examine a single word in the dictionary to see what the dictionary tells us about it. Take the word

salmon. One of the school dictionaries says this about that word: —

Salm'on (săm'ŭn), n. [F. *saumon*, fr. L. *salmo*, perh. fr. *salire* to leap.] 1. A food fish of northern climates. 2. A reddish yellow color, like flesh of the salmon. — (a) Of a reddish yellow or orange color.

Salmon trout. (a) The European sea trout, resembling the salmon, but smaller. (b) Any one of several large American trout.

The unabridged dictionary says about four times as much about that word, but this is enough for the smaller school dictionary. Let us see what all this means.

First: the word is spelled in syllables with the accent marked on the first syllable — *salm'on*. Second: it is spelled again in parentheses with all silent letters left out, to show how the word is pronounced. The short *a* is like *a* in *man*, and the short *u* like *u* in *sun*. Third: the *n* means *noun*. Fourth: the line in square brackets [F. *saumon*, fr. L. *salmo*, perh. fr. *salire* to leap.] means: This word comes into English from the French word *saumon*, and this French word was derived from the Latin word *salmo*. Perhaps *salmo* comes from *salire*, meaning *to leap*. Fifth, the definitions: 1. gives the definition of the fish. 2. gives the meaning as a color. Finally under (a) and (b) the kinds of fish called salmon trout are named.

If a word is followed by an *a.*, it is an adjective; if by *v.t.*, it is a transitive verb; if by *v.i.*, it is an intransitive verb. If the plurals of nouns are formed in some other way than by adding *s* or *es*, the dictionary will show how.

Now let us examine a verb in a dictionary to see in what way it is treated that is different from the treatment of a noun. Take the word *get*. The school dictionary says: —

Get (gět), v.t. [pret. *got* (obs. *gat*); p.p. *got* (Esp. in U. S. *gotten*); p.pr. and vb.n. *getting*] [A. S. *gitan*, *gietan*; akin to L. *prehendere*, to seize, take.] 1. To procure; to gain possession of; to earn; to win. 2. To have. 3. To beget; to generate. 4. To learn. 5. To persuade. 6. To cause to be in any state or condition. 7. To betake; to remove. — v.i. 1. to gain; to be increased. 2. To arrive at, or bring one's self into, a state, condition, or position; to become. — n. offspring; progeny.

In addition to the kinds of things the dictionary has said about the noun *salmon*, we have in the treatment of the word *get* the statement that its chief use is as a transitive verb. Its principal parts are *get*, *got*, *got*. (In the United States *gotten* is used. The dictionary implies that *gotten* is not commonly used except in the United States.)

Several abbreviations need to be explained.

pret.	means <i>preterit</i> , the <i>past tense</i>
obs.	means <i>obsolete</i> (out of use)
p.p.	means <i>past participle</i>
p.pr.	means <i>present participle</i>
vb.n.	means <i>verbal noun</i>
A.S.	means Anglo-Saxon
L.	means Latin
v.i.	means <i>intransitive verb</i>
n.	means <i>noun</i>

To write all the story of *get* in full one would have to say: *Get* is mainly a transitive verb, having its principal parts as follows: present tense *get*, past tense *got*, past participle *got*, and present participle *getting*. It once had a past-tense form, *gat*. This word comes from an Anglo-Saxon word, *gitan*, similar in meaning to the Latin word *prehendere*, which means to *seize* or *take*. As a transitive verb it has seven meanings. Besides these it has two meanings as an intransitive verb. It also has a noun-meaning.

Of what practical value is all this? If you are curious to know why many uneducated people say *git* instead of *get*, you may see the explanation in the fact that a thousand years ago the word was *gitan*. The people who say *git* have inherited the word from generation to generation. You may hear some one say, "I have *got* all my lessons for to-morrow." If you wish to know whether *got* or *gotten* is the customary usage, the dictionary will tell you that *got* is generally used the world over wherever English is spoken, but that *gotten* is common in the United States and so is permissible.

Now, you may want to know whether it is proper to say, "I have *got* all my lessons." One of the regular uses of *got* is to learn. Then that use is proper.

Is it good usage to say, "Get out!" Again the dictionary tells us that one of the regularly accepted meanings of the word *get* is *to betake*. Then "Get out" means, "Betake yourself out."

To go back to *salmon*. If you are in doubt as to whether to pronounce the *l* in the word, the dictionary tells you not to pronounce it. If you want to know whether you may use the word to mean a color as well as to mean a certain species of fish, the dictionary again tells you *yes*.

The dictionary does not make the rules of good usage. It merely reports what cultivated people say, how they spell, what meanings they give to words, and like matters. It is the most valuable single volume a student can ever have to use as an aid in his studies.

Something to Do

Find in the dictionary, just for practice, whether the accepted spelling is:

- | | |
|----------------------------|-----------------------------------|
| 1. ninth or nineth | 6. distroy or destroy |
| 2. nineteenth or ninteenth | 7. atheletics or athletics |
| 3. ninety or ninty | 8. practice or practise |
| 4. fourty or forty | 9. absense or absence or ab-sents |
| 5. compell or compel | 10. theirs or their's |

Find whether one should write:

Athletics *is* or athletics *are*; whether *giggle* is a word in good use or not; whether *chaw* is a word that was ever in good use; and whether *smear* is a good literary word or only slang.

The Written Paragraph

In addition to requiring you to look up these items in the dictionary, the teacher will probably ask you to write your usual paragraph upon a topic taken from some other lesson than English.

LESSON 33

CONTINUED PRACTICE IN THE USE OF THE DICTIONARY

Pronunciation. — Look up these words in the dictionary and find how they are pronounced.

1. ad dress' or ad'dress
2. admir'able or ad'mirable
3. column like kōl'ūm or kōl'yūm
4. dē'fect or de fect'
5. err like air or with *e* as in *her*
6. form'idable or formid'able
7. grăn'ary or grān'ary
8. grātis or grātis
9. hearth like *harth* or *herth*
10. humble like *hum* or *um*
11. often like *of'fen* or *of'ten*
12. program like grām or grūm

The Use of Words. — By looking up the words in *italics* in the following sentences, decide whether they are properly used or not. If not, what word should have been used?

1. What *affect* does the Gulf stream have on the climate of England?
2. The last few days have been *pretty* cold.
3. Do you do all of your reading *nights*?
4. Miss Bates, will you please *leave* me go home?
5. Please *loan* me a pencil.
6. All of us are *humans*.
7. Your lesson was *illy* prepared to-day.
8. The teacher *left* Mary go home at noon.
9. This is *plenty* good enough for me.

What part of speech is each of these words? Some of them may be used as two or more parts of speech. If so, note both or all the uses.

1. liable
2. suspicion
3. mighty
4. plenty
5. pretty

Consult the dictionary to find out what are the principal parts of the following verbs:

Present Tense

1. prove
2. burst
3. catch
4. fly
5. freeze
6. grow
7. ride
8. steal
9. throw
10. teach

Past Tense

proved

Past Participle

proved (not proven)

LESSON 34

COMMON ABBREVIATIONS

ONE needs to know three things about the common abbreviations. First: what they mean; second: whether to begin them with capital letters; third: what punctuation follows. To answer these questions we may take the last of them first.

An abbreviation is always followed by a period.

An abbreviation begins with a capital letter if the full form of the word should be capitalized.

Examples. — Gen. Harlan P. Field, Jr. Both *General* and *Junior* are considered to be a part of Harlan P. Field's name, and so are capitalized.

The weight of the parcel was 6 lbs. 10 oz. Neither *pounds* nor *ounces* is a proper name. They are both written in small letters. The abbreviations of these words are also written in small letters.

The meanings of the abbreviations in common use are as indicated below. The names of all the states are abbreviated except Alaska, Idaho, Iowa, and Utah. These four are always spelled out in full. Of course, the abbreviated names of the states begin with capital letters. These abbreviations are so well known that space is not given to reprint the complete list here. If you are in doubt about any of them, your teacher will tell you.

A.D., (Latin *Anno Domini*), in the year of our Lord

B.C., before Christ

do., ditto

Dr., Doctor; debtor

e.g. (Latin *exempli gratia*), for example

Esq., Esquire

etc., (Latin *et cetera*), and so forth. When *etc.* occurs in any position in a sentence except at the end, it is always followed by the period and a comma. Example: Tents, food, bedding, etc., were made ready for the camping-trip.

The commas are used before and after *etc.* because it is used as if it were in parentheses.

ff., following

Fahr., Fahrenheit

f.o.b., free on board. One selling goods at a certain price *f.o.b.* agrees to deliver the goods to the railroad company or steamship at that price, but does not agree to pay the freight. If you should buy an automobile at \$1050. *f.o.b.* Detroit, you would have to pay that price and also pay the freight and other charges to get it delivered to you in your home town.

Gen., General

Gov., Governor

Hon., Honorable

ibid. (Latin *ibidem*), the same

i.e. (Latin *id est*), that is

Jr., Junior. Neither *junior* nor *senior* is capitalized unless it is used as a part of a person's name. Example: The high school juniors and seniors are to have a debate Thursday afternoon.

lb., lbs., pound, pounds.

l.c., lower case. This means, "Do not use capital letters (A H Q); use small letters (a h q)." The small letters are kept in the lower portion of a printer's type case — hence their name.

M.D., Doctor of Medicine.

M., (French, *Monsieur*), used instead of our English *Mr.*

Mme., (French, *Madame*), used instead of our English *Mrs.*

Mlle., (French, *Mademoiselle*), used instead of our English *Miss*. The English *Miss* is a complete word, not an abbreviation. It is not written with a period.

MS, MSS, or ms, mss, manuscript, manuscripts. These abbreviations are not followed by periods. There is no reason for the exception. It is merely the custom.

oz., ounce, ounces.

p., pp., page, pages.

A.M., a.m., (Latin *ante meridiem*), before noon.

P.M., p.m., (Latin *post meridiem*), afternoon.

These two abbreviations are written either in capitals or in small letters.

pro tem. (Latin *pro tempore*), for the time being. This means *temporary*. A secretary pro tem. is a temporary secretary.

There is no period after the word *pro*. That is not an abbreviation, but a complete Latin word. Some printers also omit the period after *tem*, but the period is preferred.

P.S., (Latin *post scriptum*), postscript.

R.S.V.P. or r.s.v.p., (French, *repondez s'il vous plait*), reply, if you please.

St., Saint, or Street.

Sr., Senior. This is capitalized only when used as part of a person's name.

viz., (Latin *videlicet*), namely.

vs., (Latin *versus*), against.

The Use of Abbreviations. — Abbreviations are not now so freely used as formerly. In all formal writing we spell out the words except such as are titles, like *Mr.*, *Mrs.*, *A.M.*, *Ph.D.*, *Jr.*, etc. We spell in full the names of the days, months, countries, states, cities, streets, and avenues. In the body of a letter, essay, story, or any other kind of formal writing not only do we spell these words out in full, but we spell such expressions as *that is*, *for example*, *namely*, *this morning*, and *and so forth*, instead of using the abbreviations *i.e.*, *e.g.*, *viz.*, *this a.m.*, and *etc.*

Abbreviations are properly used in notes, in footnotes, and in various ways in informal writing, and also as titles when the titles are used as a part of the names of persons. In writing the names of numbered streets and avenues spell out all below a hundred, but use figures for those above a hundred. Examples: *Ninety-sixth Street*, *156th Street*.

The Purpose of this Lesson. — No practice exercises are given with this lesson. The lesson is included in the book

for reference only. When you see an abbreviation in print and do not know what it means, you can turn to these pages to see. Any good dictionary contains a more complete list of abbreviations than the list given here. In your own writing you will seldom have any use for abbreviations except as you use them in titles for persons, and as abbreviations of the names of states, or in the abbreviations *St.* and *Ave.* The tendency now is not to abbreviate these, but to write them out, as has already been said.

The Written Paragraph

The teacher will ask you to-day to prepare a short written paragraph on a topic which she will assign.

What progress are you making with your individual or group project? Since you selected a project for a piece of writing there has been time in which to make a good beginning.

LESSON 35

A REVIEW OF THE TOPICS IN LESSONS 1 TO 18

IN the first eighteen lessons in this book there are only four independent topics considered. They are:

The Sentence. — Recognizing that a sentence contains a subject and predicate; that it makes a statement or asks a question; and that the two worst common errors are running two or more complete sentences together as one and indulging the “and” habit.

The Paragraph. — Arranging sentences into a well-ordered paragraph.

Spelling. — Practice on one hundred and seventy-one words commonly misspelled.

Punctuation. — Three uses for commas: Words in a series separated by commas; two adjectives similar in meaning separated by commas; vocatives and appositives set out by commas.

The exercises which follow contain in a brief space reviews of all the items included in the eighteen lessons.

Spelling. — Out of the list of 171 words commonly misspelled those in this list of fifty need special attention. Study them carefully by having some one pronounce them to you while you write them. In this way you will discover which ones you misspell. Then study only those, following the directions for study given in Lesson 11.

- | | | |
|--------------|--------------|-----------------|
| 1. across | 18. loving | 35. since |
| 2. all right | 19. lose | 36. stopped |
| 3. among | 20. minute | 37. surprise |
| 4. beginning | 21. much | 38. till |
| 5. believe | 22. occurred | 39. those |
| 6. business | 23. one's | 40. too |
| 7. canning | 24. perform | 41. truly |
| 8. coming | 25. perhaps | 42. until |
| 9. describe | 26. perspire | 43. whose |
| 10. divide | 27. piece | 44. women |
| 11. does | 28. probably | 45. nineteen |
| 12. every | 29. relieve | 46. planning |
| 13. finally | 30. receive | 47. should have |
| 14. forty | 31. seize | 48. curiosity |
| 15. grammar | 32. siege | 49. just |
| 16. having | 33. sentence | 50. tried |
| 17. its | 34. separate | |

Sentences and Punctuation. — Some of the lines in the following exercise are not good sentences. In some the subject or predicate is lacking. In others the expression is only a subordinate clause, unable to make a complete statement or ask a complete question standing alone. In others

the verb is only a participle, not an asserting form of the verb. The punctuation is omitted. Be prepared to point out the lines that are not sentences. Also be prepared to punctuate all the sentences. Review Lessons 1, 8, 9, 15, 16, 17, and 18 in preparing this lesson.

1. While studying the use of commas in Lesson 8
2. We learned that two adjectives are sometimes separated by a comma, this was quite a surprise to us
3. Our dictionary is a thick heavy book bound in green cloth
4. Did you ever make a salad of lettuce apples nuts marshmallows and mayonnaise dressing
5. Being careful not to make it sloppy
6. Some of the streets in Sterling are paved with concrete some with asphalt and some with gravel
7. First you measure the flour and then beat the whites of two eggs and cream together a cup of sugar and a half cup of butter and you will need a cup of milk and put in a pinch of salt and this recipe will make a very nice white cake
8. If you do not stop beating the eggs before they are dry
9. That may be a good recipe but it does not sound like one to me
10. Slowly cautiously the fisherman drew up his hook for he was sure he had caught a big fish
11. You had better take a cap an umbrella and a pair of over-shoes if you are going to be gone a week
12. Paul Revere a citizen of Boston carried the news of the British advance to the Minute Men in Lexington in Concord and in the hamlets between Charlestown and these places
13. Warning them to be ready for an attack at daybreak
14. Charles let me tell you how many long weary years were spent by great scholars to perfect the process of long division
15. You seem impatient because you can't learn it in thirty minutes
16. When they used centuries
17. That was a long time don't you think so

18. Salem Illinois is a pretty little town in the southern part of the state
19. Not far from Carbondale on the Illinois Central railroad
20. Colorado Springs is near Pikes Peak and the altitude is about six thousand feet and then too it has wide clean streets and many people go there for summer holidays and the scenery all around there is wonderful

Arrangement of a Paragraph. — All except two of the sentences in the following group belong together in a paragraph that might have for a title, "Irrigating Sugar Beets." Those two sentences would destroy the unity of the paragraph if they were put in. First, decide which sentences should be left out, and then arrange the remaining seven into a well-ordered paragraph. You need not change a single word of the sentences.

1. From the canal it is carried through smaller ditches, called laterals, to a man's farm.
2. The river brings the water from the deep snow-beds in the high mountains.
3. Sugar beets yield about fifteen per cent pure sugar.
4. From the lateral a ditch carries the water along beside a field.
5. The farmers who raise sugar beets in Colorado must depend upon irrigation for moisture, for the rainfall in the summer and autumn is very light.
6. An acre of land will raise about fifteen tons of beets.
7. Then the water is taken from the river through a large main canal.
8. Down these little ditches the water flows, soaking the roots of the growing beets.
9. In this field the beets are planted in long rows with shallow, narrow little ditches between pairs of rows.

LESSON 36

A REVIEW OF THE TOPICS IN LESSONS 20 TO 34

THE fifteen lessons from 20 to 34 contain four topics:

Troublesome Verbs. — Practice in the use of the principal parts of twenty troublesome verbs.

Letter-Writing. — Practice in writing friendly and business letters and in addressing envelopes for them.

Use of Dictionary. — How to use the dictionary to find the spelling, meaning, pronunciation, and use of words.

Abbreviations. — The meanings of the common abbreviations and how to write them.

The exercises in this present lesson contain reviews of the items included in the fifteen lessons.

Troublesome Verbs. — Choose the right verb in each of the sentences in this group: —

1. Have you (saw, seen) the April *Boy's Life*?
2. I (laid, lay) it on the window ledge in your room.
3. (Sit, set) just where you are till I find where I (threwed, threw) it.
4. We have (took, taken) the *Youth's Companion* five years.
5. She had (set, sat) and read two hours before she (lay, laid) down her book and (lay, laid) down to rest.
6. Where have you (laid, lain) the scissors, Madge?
7. I (lay, laid) them on your work table before I (set, sat) down to knit on this scarf.
8. Have you ever (went, gone) into a cave?
9. I have (knew, knowed, known) several professional tennis-players.
10. He (rung, rang) the bell and then (rose, raised up) and (begun, began) the geography lesson.
11. After they had (raised up, risen) at daybreak, they (set, sat) down to a hearty breakfast.

12. Had you (did, done) all the morning chores before you (come, came) to school yesterday morning?
13. Jack has (broke, broken, busted) the cap off his fountain pen.
14. Has he ever (done, did) that before?

The Form of a Letter. — Write a business letter to Mr. Luther Burbank, who lives at Santa Rosa, California, and ask him to send you his catalogue of garden seeds. Address an envelope in which to send your letter. Use a piece of paper the size of an envelope instead of a real envelope.

Write a friendly letter to a boy or girl about your own age, telling about some amusing incident that happened in school last week. Imagine that this boy or girl was in school last year, but has now gone to some other town. Any real or imaginary incident will do. The important thing is to get the form of the letter right. Address a piece of paper the size of an envelope, just as you might address a real envelope.

Use of the Dictionary. — From the dictionary find the correct pronunciation of these words: —

gape	genuine	root
column	gratis	mischievous
hearth	programme	often
	pretty	

Look to see which of the two spellings is right for each of these ten words: —

divine or devine	burglar or burgular
across or accross	verry or very
already or allready	discribe or describe
artic or arctic	despair or dispair
usefull or useful	library or libary

Look to see what part of speech each of these words is:—

bad	loose
badly	human
principal	like
principle	than
lose	good

LESSON 37

THE USE AND MISUSE OF CAPITAL LETTERS

THE professional writer has many uses for capital letters and has to make many choices between using capital and small letters that the junior high-school pupil does not need to trouble himself about. There are, in fact, just a few uses that you need to know and observe; but these uses are so important that a failure to observe them would mark you as an illiterate person. In this book only those very important uses are set forth.

1. Begin every new sentence with a capital letter.

Football is played in the fall.

Where shall we have the paper printed?

2. Begin every line of poetry with a capital letter.

The happiest heart that ever beat

Was in some quiet breast

That found the common daylight sweet,

And left to Heaven the rest.

3. Begin the first word of every exact quotation with a capital letter.

The coach said to the captain of the team, "This game to-day will be the hardest one you will have."

But notice that the indirect quotation does not begin with a capital letter and is not enclosed in quotation marks.

The coach said to the captain of the team that the game to-day would be the hardest one he would have.

The indirect quotation gives the substance of what was said without using the exact words. In the sentence above the indirect quotation begins with the words "that the game."

4. All proper names begin with capital letters.

James	Chicago
Elizabeth	Cuba
Dr. Edward Ryden	South America
Colonel Richards	

5. Begin each important word in the title of a book or of a written composition of any kind with a capital letter. Articles and prepositions are not capitalized except in the case of *The*, *A*, or *An* at the beginning of a title.

The Little Book of English Composition
My Adventure with an Alarm Clock

6. All adjectives derived from proper names begin with capitals.

English, American, Chinese, Mexican

7. The names of the days and months begin with capital letters, but the names of the seasons do not.

Monday, Friday, February, June, November
spring, summer, fall, winter

8. It is not customary to capitalize the words *sun*, *moon*, *earth*, nor the directions *east*, *west*, *north*, and *south*, except

when these four words are used as proper names for parts of the world.

Our home is in the West, but we expect to spend the next year in either the South or East.

9. It is customary, as an indication of reverence or respect, to capitalize the names that refer to God or Jesus or the Bible or parts of the Bible.

the Lord	the New Testament
the Almighty	the Sermon on the Mount
Christ	the Scriptures

10. Unless you know a reason for using a capital letter, use a small letter. The tendency is to use fewer capital letters than formerly. When in doubt, use a small letter.

Sentences for Practice. — Rewrite the following sentences, using capital letters only as you have learned to use them in the ten preceding statements of this lesson.

1. farmers in california raise english walnuts.
2. he lent his copy of the dark frigate, an adventure story by mr. charles boardman hawes to james neill, a high school junior.
3. in june the first summer apples are ripe.
4. the shadow of the moon was thrown on the earth by the sun and caused the total eclipse of the sun last winter.
5. and the poet who overhears
 some random word they say
 is the fated man of men
 whom the ages must obey.
6. he recited the three stanzas of tennyson's bugle song.
7. the first two lines say, the splendor falls on castle walls and snowy summits old in story.
8. the driver said, that must have been the road we should have taken.
9. our driver, captain wilbur armstrong, thought we should

have to take the road turning to the left at the fourth street bridge.

10. if you go to south america next winter, you will have a chance to become acquainted with brazilian customs.
11. do you prefer to live in the north or the south?
12. on wednesday the cold march wind was blowing from the west.
13. the lord is my shepherd. I shall not want.
he maketh me to lie down in green pastures.
14. the thirteenth sentence is quoted from the twenty-third psalm. this is, of course, from the old testament.
15. "I saw the first robin to-day," said dr. judson. "that is a sure sign of spring."

LESSON 38

CHOOSING BETWEEN I AND ME, WE AND US

IN the sixteen sentences shown here the four forms of the pronoun are correctly used.

1. Does this book belong to *me*?
2. It was bought for you and *me*.
3. Is he older than *I*?
4. Is she as old as *I*?
5. Did you know that it was Ross and *I*?
6. I thought it was so dark you could not see Ross and *me*.
7. May Elmer and *I* make a map of the county?
8. Were you sure that it was *I*?
9. If you were *I*, would you take the blue or the brown?
10. Everyone except *me* was satisfied with the choice.
11. It was *we* who called upon you Thursday.
12. If you were *we*, would you advertise in the papers?
13. Send for *us* if you want your work done promptly.
14. These tennis balls were bought for the Weavers and *us*.
15. Did you take it to be *us*?
16. Did you think it was *we*?

You will observe that the nominative forms *I* and *we* are used when these are subjects of sentences or predicate pronouns. Otherwise the objective forms *me* and *us* are used. These objective forms occur as objects of transitive verbs and after prepositions. Many people of education and good breeding say *It is me* as well as *It is I* in *spoken* sentences, but they avoid writing *It is me*. *Than* and *as* are conjunctions, usually followed by a partially completed sentence. To determine what pronoun ought to follow, you should complete the sentence: He is taller *than I* (*am tall*), not *than me*.

Sentences for Practice. — Choose the right form of the pronoun in the sentences that follow.

1. Who is there? (I, me).
2. Did she know that it was (I, me)?
3. Did she know it to be (me, I)?
[*To be* is an infinitive. The complement of an infinitive is an objective form, not a nominative as it is with asserting verbs like *is*, *was*, *are*, and *were*.]
4. Let Fred and (I, me) go early.
5. (We, us) girls are planning to have a Valentine party.
[In such sentences as 4 and 5 no mistake will be made if you omit the noun. Nobody would say, "Let I go early," or "Us are planning a party."]
6. Is Charlotte older than (I, me)?
7. Was anyone ever so happy as (I, me)?
8. Were you and Kate as happy as (we, us)?
9. Shall (we, us) boys play Indians this afternoon?
10. Was everybody asked except (we, us)?
11. Did your mother expect the boys and (we, us) too?
12. I am sure you are no nearer right than (I, me).
13. Were these pictures bought for you and (I, me)?
14. You were to go before Fred and (we, us).
15. If you were (we, us), would you sell the car for five hundred dollars?
16. The plan was worked up as a secret among (we, us) girls.

17. Mother was asking whether (we, us) girls were going to the Fireside Circle to-night.
18. Is it (I, me) you were asking about?
19. It was (we, us) who made the watch-fire on the hill last night.
20. Did anybody go higher than (we, us)?

The Written Paragraph

The usual written paragraph will be asked for to-day.

LESSON 39

CHOOSING BETWEEN HE, HIM, — SHE, HER, — THEY, THEM, — THOSE, THEM

ALL of the sentences in this list are correct.

1. It is *she*. It is *he*. It is *they*.
[Usage sanctions both *It is I*, and *It is me*, but not *It is her*, *It is him*, and *It is them*.]
2. It was sent to *him*. It was bought for *her*. It was paid for by *them*.
3. Did you call *her*? Did you call *him*? Did you call *them*?
4. Is she as old as *he*? Is he as tall as *she*? Are you two girls as happy as *they*? (If you follow each of these sentences with *is* or *are*, there will be no question about what pronoun to use.)
5. I am sure you are no happier than *he*. Is he older than *she*? We are no better than *they*.
6. When can you and *she* come to visit us again?
7. What better could you expect from such boys as *they*?
8. I supposed that it was *she* whom you meant.
9. I supposed it to be *her*. I supposed it to be *him*.
10. Was the plan arranged between you and *them*?
11. *Those* girls are our cousins.
12. *Those* raisins are seeded by a machine.

Some boys and girls whose speech is crude say *them* girls, *them* boys, *them* raisins, or, worse still, *them there* girls, *them there* boys, and *them there* raisins. The word *those* is an adjective. *Them* is a pronoun. Only the adjective should be used before a noun to point out some particular boys, girls, or raisins.

Sentences for Practice. — No new principle is introduced in this lesson except that governing the choice between *those* and *them*. Otherwise the sentences are similar to those in Lesson 38. Only the pronouns are different.

1. (Those, them) apples are not ripe.
2. It surely was not (they, them), for they were at home.
3. I am sure it was (he, him).
4. Was it (she, her) you were inquiring about?
5. Was the letter intended for (those, them) girls?
6. That question must be settled by you and (they, them).
7. Are you sure it was (she, her)?
8. Did you ask for (he, him) and George?
9. No one was there except George and (they, them).
10. No one could go but (they, them) and George.
11. Did you take it to be (they, them)?
12. Could n't you call (she, her) and Arthur?
13. Wallace asked Lulu and (he, him) to come.
14. Is he as tall as (she, her)?
15. No, she is taller than (he, him).
16. Very few of the girls play better than (she, her).
17. Ned's brother can jump a foot farther than (he, him).
18. If I were (he, him), I would practise more.
19. Do you expect (them, they) before noon?
20. If I cannot trust (she, her) and (he, him), I do not know who can be relied upon.

The Written Paragraph

A topic will be assigned as usual for a written paragraph.

LESSON 40

CHOOSING BETWEEN WHO AND WHOM

Who is the nominative form. *Whom* is the objective. Just as *me*, *us*, *him*, *her*, and *them* are used as objects of transitive verbs and often of prepositions, so *whom* is used. All the sentences in the next group are correct.

1. *Who* is the man with the walking-stick?
2. *Whom* were you expecting?
3. For *whom* were you waiting?
4. This is the girl *who* made the basket.
5. This is the girl *whom* you sent for.
6. This is the girl *whom* the teacher sent.

In the first three sentences *who* and *whom* were used as *interrogative* pronouns. They served merely to ask a question. In the last three *who* and *whom* were used as *relative* pronouns. They were used as conjunctions and at the same time as pronouns in the subordinate clauses in those sentences.

The interrogative pronoun *who* is frequently heard in informal oral speech in relations where *whom* would be expected if the speaker were following the strict rules of grammar. But just as both *It is me* and *It is I* are regarded as permissible usage because both are used in talk by cultivated and well-educated people, so such sentences as *Who were these for*, *Whom were these for*, *Who were you expecting*, and *Whom were you expecting* are familiarly used in speaking. In writing, the more strictly grammatical use is preferred.

You will observe that this use of *who* for *whom* occurs only with the interrogative pronouns and in informal

speech, not with the relative pronouns in either speech or writing, formal or informal.

Sentences for Practice. — Choose the correct form in each of these sentences. The first ten sentences show the uses of the interrogative pronoun *who*.

1. (Who, whom) did you send for?
[Either *who* or *whom* may be used in an informal oral question. There is no objection to having a preposition at the end of a sentence.]
2. For (who, whom) did you send?
[These two sentences, numbers 1 and 2, are exactly alike, but no one would think of saying or writing *For who did you send*. If the preposition is followed by its noun or pronoun, the objective form is always used.]
3. By (who, whom) were these cases made?
4. (Who, whom) made these cases?
5. (Who, whom) could that stranger be?
6. (Who, whom) did you take that stranger to be?
7. Through (who, whom) was the message sent?
8. Over (who, whom) does the captain have authority?
9. (Who, whom) does a sergeant take his orders from?
10. To (who, whom) was the question referred?

The next ten sentences show the uses of *who* and *whom* as relative pronouns.

11. Charlotte Neill is a little girl (who, whom) I call my friend.
12. Did you know the painter (who, whom) your father sent for?
13. What is the name of the painter (who, whom) your father hired to paint the garage?
14. Do you know the address of the lady to (whom, who) the dress is to go?
15. Charles had no way of knowing (who, whom) would finish the bookshelves he started to make.
16. She is a girl (who, whom) I can always trust.
17. Miss Adams hardly knew (who, whom) to send.

18. Does anyone here know (who, whom) has met our guest?
19. Does anyone here know (who, whom) our guest has met?
20. Alice cannot remember the names of all the girls and boys (who, whom) she invited.

The Written Paragraph

The usual written paragraph will be asked for again to-day.

LESSON 41

CORRECT USES OF SOME OTHER PRONOUN FORMS

BECAUSE it is customary to spell the possessive forms of nouns with the apostrophe and *s* ('s) some few children think the 's goes with the possessives of pronouns too. They write *their's*, *her's*, and *it's* instead of *theirs*, *hers*, and *its*. Children who spell those three words thus are also apt to write and say *theirselves*, and *hisself* instead of the correct forms, *themselves* and *himself*. If you do not have any of these bad habits of speaking and writing, you are fortunate. You may have a rest while those members of your class who make these mistakes begin to form better habits.

But if you have the habit of writing and speaking these incorrect forms, take courage. All you need to do in order to overcome these habits is to become so conscious of them that you get a little shock every time you use one of them or see or hear anybody else use them. Then you will soon break the bad habit, and begin to form new and better habits.

This lesson is planned to show you what the right forms are and to help you to make a beginning in the use of these correct forms. It is, however, only a beginning. You must follow it up every day by refusing everywhere, at home, at

play, in school, to use the crude forms, and by consciously using the correct forms every time you have any occasion to say or write anything requiring one of these words.

There is an evident reason for the mistake in writing *it's*. When you write a contraction for *it is*, you spell it *it 's*; but that is quite a different thing from the possessive form of the pronoun *it*. That possessive is always spelled *its*, without the apostrophe. If you have any occasion to write *one's*, you must use the apostrophe, but you do not use it when you write *oneself*.

Sentences for Practice. — Rewrite these sentences, inserting in the blank in each sentence one of the words, *himself*, *themselves*, *its*, *hers*, *theirs*.

1. The tree had big red apples hanging from — boughs.
2. Three girls had all the sentences right and two of the boys had all — wrong.
3. Did Sarah have — right?
4. Mary corrected — as soon as she realized that she had made the mistake.
5. They tried to solve the puzzle for — before they sent it to their cousins in Toronto.
6. — leaves turn soon after the first frost.
7. Charles forgot his books to-day, and Mary forgot — too.
8. Both of them brought — yesterday.
9. Did William buy a saxophone for — while he was in Chicago?
10. All of our writers did well for — in the essay contest.
11. They sent — to the committee a week before they were expected.
12. Gwen had to write — over four times before she thought it was good enough to submit.
13. Edwin wrote every word of that poem — without any help from anyone.
14. Emma thinks it 's too much to expect that — should win the first prize.
15. What was — title?

16. He could blame no one but —— for his tardiness.
17. I believe these tennis rackets are ——.
18. Just for fun they sent telegrams to ——.
19. Each one invited —— to the house party at Jack Turners.
20. It 's settled now that —— name is Fuzzy.

The Written Paragraph

With almost every lesson you will be asked to write one of the short paragraphs. Sometimes it will be in the form of a short composition with a title like that of an essay. Sometimes it will be a short, informal, friendly letter. Sometimes it will take the form of a business or formal letter. From this time on it will be assumed that the paragraph is a part of the lesson.

Is your individual project developing nicely? You are not forgetting or neglecting it, are you? That is going to be your one chance to show whether you can turn out an artistic, well-written, long piece of work when you are working alone and for yourself.

LESSON 42

A TEST ON THE CORRECT USE OF PRONOUN FORMS

FOR this lesson there will be no outside preparation, except, of course, the writing of the usual paragraph. In Lessons 38, 39, 40, and 41 you have had practice in the use of pronoun forms. The lesson for to-day will be a test to determine whether any members of the class need individual instruction and drill in the use of these forms. The test papers will be provided by the teacher. Bring a well-sharpened lead pencil to the class, but no book or writing-material.

LESSON 43

AN ATTACK UPON TWO FAULTS IN
SENTENCE-MAKING — THE DOUBLE
NEGATIVE AND "IT SEEMS LIKE"

THIS lesson and the next two are designed to call attention to a few common errors in speech and writing. These errors are not related to each other, but are treated together here merely for convenience. The first of these faults of speech is the use of *It seems like*. The second is the use of several kinds of double negatives.

It is customary to say: *It seems that*, or *It seems as if*, or *It seems as though*. *It seems like* is never used by correct speakers.

Those who say *It seems like* often say it so rapidly that it degenerates into *Seem like*, or even into the single word *s'mlike*. They say:

It seems like I never can get to my class on time.

Seem like the rain never will stop.

S'mlike I 've met you somewhere before.

In English speech four or five hundred years ago it was customary to use in a single sentence one, two, or more negative words. The stronger the speaker wished to make the *no*, the more negative words he used. Nowadays we use only one negative word in a sentence. We say, for example, *The teacher could n't find a map of Alabama in our book*. We should not say, *The teacher could n't find no map nowhere*. In this second sentence there are three negative words. They are, *could n't*, *no*, and *nowhere*.

Sentences for Practice. — In each group of three sentences shown here, one sentence is faulty. Place a light pencil

check ✓ beside the faulty sentence at the left of the number. Restate the sentence correctly. Make an oral recitation of this. Do not take the time to write the corrected sentence.

1. There was no water in the well.
2. There was n't no water in the well.
3. We did n't find any water in the well.
1. It seemed as if he could n't find the right page.
2. It seemed that he could hardly find the right page.
3. It seemed like he could n't hardly find the right page.
1. Can't you find them stamps no place?
2. Can't you find those stamps anywhere?
3. Can you not find those stamps anywhere?
 [Of course *them stamps* is a very crude expression. *No place* is not good English when used as an adverb, as it is in the first sentence.]
1. There is no one here to take the letters.
2. There is n't no one here to take the letters.
3. There is n't anyone here to take the letters.
1. I did n't see any man that looked like a plumber.
2. I saw no man that looked like a plumber.
3. I did n't see no man that looked like a plumber.
1. She could n't help believing that Harvey was older than fourteen.
2. She could n't help but believe that Harvey was older than fourteen.
3. There was no doubt that Harvey was only fourteen.

Examples, Good and Bad

- (Wrong) *Seem like* the road should turn to the left here.
 (Right) *It seems that* the road should turn to the left here.
 (Right) *It seems as if* the road should turn to the left here.
 (Wrong) *It seems like* she forgot the butter in this cake.
 (Right) *It seems as if* she forgot the butter in this cake.
 (Right) *It seems that* she forgot the butter in this cake.

- (Wrong) He *could n't hardly* believe the story.
 (Right) He *could hardly* believe the story.
 (Right) He *could n't* believe the story.
 (Wrong) Mother's cold was so bad she *could n't scarcely* speak aloud.
 (Right) Mother *could scarcely* speak aloud.
 (Right) Mother *could n't speak* aloud.
 (Wrong) We *did n't see no* sign of a bear track *nowhere*.
 (Right) We *did n't* see any sign of a bear track *anywhere*.
 (Right) We saw *no* sign of a bear track *anywhere*.
 (Wrong) There's *not no* use to try to find that ball.
 (Right) There *is n't any* use trying to find that ball.
 (Right) There's *no* use trying to find that ball.
 (Wrong) I *can't help but* think I left my hat at your house.
 (Right) I *can't help thinking* I left my hat at your house.

In each of the following groups of four sentences two are faulty, and two are in accord with good usage. Place a pencil check at the left of each faulty sentence.

1. She looked everywhere but could n't see no needles.
 2. She looked everywhere but could see no needles anywhere.
 3. She could hardly climb to the top of the first hill.
 4. She could n't scarcely climb to the top of the first hill.
 1. I could n't seem to see him nowhere all morning.
 2. There was not no reason of no kind to telephone to him.
 3. It seemed that I could n't see him anywhere all day.
 4. There was no reason of any kind to telephone to him.
- [*Can't seem* and *could n't seem* are crude expressions, not used by those who speak good English.]
1. Frost does n't hardly ever come no more here in May.
 2. Frost don't come here hardly ever any more in May.
 3. Frost hardly ever comes here any more in May.
 4. Frost scarcely ever comes here any more in May.
 1. Cooper would n't let Roberts play in that game under no condition.

2. The coach would let Roberts play in that game under no conditions.
3. The coach would n't leave Roberts play in that game under no conditions.
4. The coach could n't allow Roberts to play in that game under any circumstances.

[Do not use *leave* for *allow* or *permit*. Do not use *left* for *allowed* or *permitted*.]

1. There was no doubt that the prize would go to Melvin.
 2. There was n't no doubt but that the prize would go to Melvin.
 3. There was no doubt that the prize would go to Melvin.
 4. There was n't any doubt but that Melvin should have the prize.
1. She dared try but once.
 2. She did n't dare try but once.
 3. She had n't tried but once.
 4. She tried only once.

In some of the following groups all the sentences are correct. In others all are incorrect — not in keeping with good usage. In some a part of the sentences are correct and a part are incorrect. Check the faulty sentences, and then tell the class why they are faulty.

1. I can't hardly believe what I read in the papers no more.
 2. I can't scarcely believe what I read in the papers now.
 3. I can scarcely believe what I read nowadays.
 4. I can hardly believe what I read in the papers any longer.
1. Carl did n't see any reason to doubt the report.
 2. Carl saw no reason to doubt the report.
 3. Carl could do nothing but believe the report.
 4. Carl did n't see no reason to doubt the report.
 5. Carl scarcely did n't see no reason but to doubt the report.
1. There's not no use to try that recipe again.
 2. It don't seem to work no more.
 3. I can't seem to remember just what we did before.
 4. There is no doubt but that I have forgotten something.

1. I would n't accept an invitation for Thursday under any condition.
2. I cannot help believing that eight o'clock is the time.
3. Can't you find the announcement anywhere?
4. There is n't anyone here who has a program.
5. There was n't any printed program.

LESSON 44

SOME MORE FAULTS IN SENTENCE-MAKING

ONE who writes a book cannot know beforehand all the kinds of errors that the children in any school will make. Children in one school will make mistakes of a kind that will not be heard in another school. The kinds of errors differ with different schools and with different parts of the country. There are, however, a few errors that are heard in most schools everywhere. This book gives drills to assist pupils in their efforts to recognize those common errors and to overcome them.

The errors attacked in this lesson are: —

1. The custom of using *so* to join sentences that should be written as separate sentences. This is sometimes called "the irrelevant *so*." The word "irrelevant" means not applying to the case under consideration. Here are two examples of it.

All of us children help with the work, *so* Max feeds the chickens, and I help with the dishes.

All of us children help with the work, and *so* Max feeds the chickens, and I help with the dishes.

2. Using a whole sentence as a subject of *was why*.

The oven was too hot *was why* the cookies burned.

3. Using a time clause beginning with *when* to make a definition.

The equator is when a line runs around the earth from east to west and divides it into two hemispheres.

Sometimes a place clause beginning with *where* is used in the same incorrect way.

Measles are where you all break out in little red spots.

4. Using the incorrect construction, "The reason was *because*," instead of the correct, "The reason was *that*."

The reason was because I did n't wake up till eight.

5. Using *because* and *'cause* as connectives to string together several sentences that should have been written as separate sentences or else joined by other conjunctions.

I know Laura is going to Kansas City, 'cause she lives next house to my cousin, and so she said Laura told her she was going, 'cause she heard her father say they would start Thursday.

Sentences for Practice. — In each group of three sentences below two are correct and one is faulty. Check with a pencil mark the faulty sentence.

1. The reason why the cookies burned was that the oven was too hot.
2. The reason for my absence was that mother very much needed me at home this morning.
3. Mother needed me to help her was why I missed school this morning.
1. Frost is caused by the freezing of the moisture in the air.
2. Frost is where the moisture in the air freezes on boards and other objects.
3. Freezing the moisture in the air causes frost.

1. The reason for the rise in the river was the heavy rain in the hills.
2. The heavy rains in the hills was why the water rose in the river.
3. The water in the river rose because of heavy rains in the hills.
1. I know that I shall get a toy steam engine for Christmas because my father promised to buy me one.
2. I am going to get a little steam engine for Christmas, 'cause my father promised to buy me one, and so it will burn wood alcohol, 'cause that don't make no smoke like kerosene.
3. Wood alcohol is the best fuel for a toy steam engine because it does n't make any smoke.
1. The reason why Aline came to our school was because their school was crowded.
2. Their school was too crowded was the reason why Aline came to ours.
3. Aline came to our school because theirs was too crowded.

Each of the following groups has more than one faulty sentence.

1. Navy blue is when you have a blue that is nearly black.
2. Navy blue does n't fade is why I wanted a winter dress of that color.
3. Navy blue is where the blue is so dark that it is almost black.
4. The reason is because I want a dress that will not fade.
1. Every one of us is to bring some article for the picnic lunch so I am going to bring onion sandwiches.
2. Every one of us is to bring something for the lunch. I am going to make onion sandwiches.
3. Dorothy will make doughnuts, and I will make cheese sandwiches, for everybody is to provide something for the lunch.
1. Spring is coming. The sap is dripping from the maple trees, and the pussy willows are out. I saw three this morning.

2. Spring is coming because the sap is dripping from the maple trees and so the pussy willows are out because I saw three this morning.
3. Spring is coming soon, I know, for I saw sap running from maple trees and three pussy willows out this morning.
1. An isthmus is when a narrow strip of land connects two larger bodies of land.
2. An isthmus is where a narrow strip of land connects two larger bodies of land.
3. We call a narrow strip of land which connects two larger bodies an isthmus.
1. A strait is when a narrow strip of water separates two bodies of land.
2. A strait is where a narrow strip of water separates two bodies of land.
3. A strait is a narrow strip of water separating two bodies of land.

LESSON 45

PRACTICE IN WRITING CONVERSATION

WHEN you begin to write conversation, you may have difficulties with four things: the arrangement of the paragraphs, the quotation marks, the punctuation, and the author's guide-words, like *he said*, *she replied*, and the like. All of these are very simple after you have once been shown how they are managed and have had some practice yourself.

The bit of conversation shown here is correctly written.

"I wish these people would n't tie up their parcels so tight," cried he, as he tugged at the cord. "Ben, how did you get yours undone? I wish I could get this string off. I must cut it."

"Oh, no," said Ben, who had undone the last knot of his parcel, "don't cut it, Hal. Look what a nice cord it is, and yours is the same. It's a pity to cut it."

"Pooh!" said Hal, "what signifies a bit of packthread?"

"It is whipcord," said Ben.

Observe four things: —

1. Every time the speaker changes there is a new paragraph. The speaker may say two or more sentences, but a new paragraph is not started till someone else begins to speak. This kind of paragraph is used only in writing conversation. The indentation is made to show the reader that there is to be a change of speakers.

2. We enclose in quotation marks all that is exactly what the speaker said, but only that. The author's guide words are left outside the quotation marks.

3. When a period or a comma comes next to quotation marks, the period or comma should come before (not after) the quotation marks.

4. The author's guide words are set off from the quoted speech by commas. But notice that an exclamation point is used after *Pooh!* If that had not been an exclamation, the punctuation mark would have been a comma, like this:

"Well," said Hal, "what does a piece of twine amount to, anyway?"

Now, go through this bit of conversation, taken from Maria Edgeworth's *Waste Not, Want Not*, and decide for yourself what the reason is for every indentation, every quotation mark, and every punctuation mark.

When you have done that, you may write out on a half sheet of paper the following continuation of that conversation. Make a paragraph indentation each time the speaker changes. Enclose in quotation marks only what is said by the speaker. Set out the author's guide words by commas. Remember to begin each sentence with a capital letter, and to close it with a period or question mark.

Lads have you undone the parcels for me asked Mr. Gresham opening the parlor door as he spoke yes sir cried Hal as he dragged off his half-cut half entangled string here 's the parcel. And here 's my parcel uncle and here 's the string said Ben. You may keep the string for your pains said Mr. Gresham. A few days after this Mr. Gresham gave to each of his nephews a new top. But how 's this said Hal these tops have no strings. What shall we do for strings. I have a string that will do very well for mine said Ben.

Written Paragraphs

When you are asked to write a paragraph for the lessons that come in the next three or four weeks, write them in the form of conversations between real or imagined characters, to give yourself practice in writing conversation. It is really not very difficult, but it requires practice to become accustomed to all the items of indenting, using quotation marks, setting out the guide words, and using all the facts that you have already learned about punctuation and the use of capital letters. Knowing how to do that easily and accurately will pay for the trouble of learning it.

LESSON 46

FURTHER PRACTICE IN WRITING
CONVERSATION

THE selection shown here is correctly written. Observe every capital letter, indentation, quotation mark, and punctuation mark. Find the reason why each one is used. The selection is taken from Thomas Hughes' famous story, *Tom Brown's School-Days*.

"And now, Tom, my boy," said the Squire, "remember you are going, at your own earnest request, to be chucked into this great school, like a young bear, with all your troubles before you. Tell the truth, keep a brave and a kind heart, and never listen to or say anything you would n't have your mother or sister hear, and you 'll never feel ashamed to come home, or we to see you."

The allusion to his mother made Tom feel rather choky, and he would have liked to hug his father well, if it had n't been for the recent stipulation.

As it was, he only squeezed his father's hand, and looked bravely up and said, "I 'll try, father."

"I know you will, my boy. Is your money all safe?"

"Yes," said Tom, diving into one pocket to make sure.

"And your keys?" said the Squire.

"All right," said Tom, diving into the other pocket.

"Well, then, good night. God bless you! I 'll tell Boots to call you, and be up to see you off."

In the next exercise all the sentence divisions are properly made. You must supply the quotation marks and the interior punctuation, especially around the author's guide words, as you rewrite the piece. Be sure to indent each conversational paragraph, that is, make a new paragraph each time the speaker changes. Put with the speech in each paragraph all the descriptive or narrative sentences that the author supplies to go with the speech.

The selection is from a story by Thomas Hardy. The title is "The Three Strangers." A christening party is being given in a lonely shepherd's cottage, on a rainy night. In the midst of it a stranger knocks at the door and asks for shelter from the down-pouring rain. This man (we learn later) is an escaped prisoner, sentenced to be hanged in Casterbridge jail the following day for sheep-stealing. While he is in the cottage two other strangers arrive, one of whom turns out to be the condemned man's brother, on the way to Casterbridge to be present next day at the hanging, and the other the hangman, coming from a distant town to execute the prisoner.

The stranger glanced in through the opened door. He seemed pleased with his survey, and, baring his shaggy head, said, in a rich, deep voice, the rain is so heavy friends that I ask leave to come in and rest awhile. To be sure stranger said the shepherd. And faith you 've been lucky in choosing your time, for we are having a bit of a fling for a glad cause. And what may be this glad cause asked the stranger. A birth and a christening said the shepherd.

LESSON 47

PRACTICE IN TURNING DIRECT QUOTATIONS INTO INDIRECT

"Where are you going, and what do you wish?"

The old moon said to the three.

"We are going to fish for the herring fish,

That lives in the deep blue sea."

The four lines, quoted from Eugene Field's "Wynken, Blynken, and Nod," give the exact words that were said. What was actually said is enclosed in quotation marks. It might be written as prose in this form: —

The old moon asked, "Where are you three children going, and what do you wish?"

They replied, "We are going to fish for the herring fish, that lives in the deep blue sea."

This is still direct quotation. But these same things can be said without quoting the exact words of the speakers. Only the meaning of what they said may be written, and this meaning may be stated in the author's words, not in the original words. This is called indirect quotation, or indirect discourse.

The old moon asked the three children where they were going and what they wished.

They told the moon that they were going to fish for the herring fish that lives in the deep blue sea.

You will see that no quotation marks are used in the indirect discourse.

Exercises for Practice. — Here are some direct quotations to be turned into indirect discourse. The first three are already done. In a similar way change the others.

1. "If an old prophecy should come to pass," answered his mother, "we may see a man, some time or other, with exactly such a face as that."

His mother answered that if an old prophecy should come to pass they might see a man, some time or other, with exactly such a face as that.

2. "What prophecy do you mean, dear mother?" eagerly inquired Ernest. "Pray tell me all about it."

Ernest eagerly inquired what prophecy his mother meant, and asked her to tell him all about it.

3. The poet threw his arms aloft and shouted, "Ernest is himself the likeness of the Great Stone Face!"

The poet threw his arms aloft and shouted that Ernest was himself the likeness of the Great Stone Face.

4. "What is your name, good woman?" asked Rip.

5. "Judith Gardinier," she answered.
6. "And your father's name?" he asked.
7. "Where is your mother now?" inquired Rip anxiously.
8. "Oh," said the woman, "she too died but a short time since; she broke a blood-vessel in a fit of passion at a New England peddler."
9. "Does it behoove me," asked the king, "now to keep the sword or to cast it away?"
10. "Keep it," answered Merlin; "the time to cast it away is not yet come."
11. "This," explained Merlin, "is the good brand Excalibur, and it shall serve you well."
12. "But what think ye of the scabbard?" asked the magician.
13. "A fair cover for so good a sword," answered Arthur.
14. "Nay, it is more than that," said Merlin, "for so long as ye keep it, though ye be wounded never so sore, yet shall ye not bleed to death."

Where the language of these quotations is old-fashioned, you may change it to modern wording as you put the quotations into the indirect form.

LESSON 48

PRACTICE IN TURNING INDIRECT QUOTATIONS INTO DIRECT

THE exercises in this lesson are the reverse of those in Lesson 47. Here you have the indirect quotations. You are expected to take these and to try to reconstruct the exact words which were originally said. Of course, this cannot always be done. Two pupils treating the same sentence in satisfactory ways will write the quotations somewhat differently. One may be just as good a way as the other.

Exercises for Practice. — Rewrite these sentences so as to make the directly quoted part as near what was originally

said as is possible. The first two examples will show you how this is to be done.

1. The driver asked us where we had come from and how far we intended to ride with him.

"Where have you come from?" asked the driver. "And how far do you expect to go with me?"

2. We told him that our journey had begun that morning at Wells and that we intended to go on as far as Bridgewater that day.

"Our journey began at Wells this morning, and we intend to go on as far as Bridgewater to-day."

3. Mr. Welton, our guide for the day, told us that it was only a mile down the road to the house where Alice and Phoebe Cary had lived.

4. My aunt asked me whether I had ever seen the Capitol at Washington.

5. I told her that I had visited it in August.

6. I explained to her that the Library of Congress had interested me more than the Capitol building.

7. She admitted that in some ways the Capitol was disappointing, but asked me if I did n't think the dome, lighted at night with flood-lights, was magnificent.

8. Will's mother asked him what sight in Washington had impressed him most.

9. He told her that he was sure it was the seated marble figure of Lincoln in the Lincoln Memorial.

10. She was sure that the most impressive view she had got when she was there with father last June was the view from the Lincoln Memorial across the Potomac to Arlington, the old home of General Lee.

11. Mr. Benson asked Edwin who, in his opinion, was the greatest writer of stories of adventure for boys.

12. Edwin was sure there were no better sea stories for boys than Charles Boardman Hawes' *The Great Quest* and *The Dark Frigate*.

13. Miss Fitzgerald told the girls that for hand-work this term they might have a choice between leather-craft and pottery.

14. Mary Hanson said immediately that she would take the

work in leather-craft, because she wanted to make some Christmas gifts in art leather.

15. Malcolm Taylor said that he was speaking for eight of the boys who wanted typewriting instead of any of the art work, because it was very practical, and that they needed it now in their school work and would need it still more when they got through school.

16. Miss Fitzgerald promised to see Dr. Hamilton, the superintendent, and try to get him to provide instruction in typewriting for Malcolm and his group.

LESSON 49

SPELLING WORDS ENDING IN -ING AND -ED DOUBLING THE FINAL CONSONANT

THERE are thirty-six rules for spelling in *Webster's New International Dictionary*. They are printed there in full, for reference. It is not supposed that we learn to spell by following memorized rules. We learn mostly by seeing a word and writing it so often that we form a habit of writing the letters in a given order without consciously remembering the order of the letters or the spelling-rule. There are, however, four spelling-rules that are of some help while pupils are forming their spelling-habits. These four rules will be shown in this and the next three lessons. The first of these rules is:

Words of one syllable (or words of two syllables with the accent on the second) ending in a single consonant preceded by a short vowel double the consonant when they take on a suffix. Otherwise only one consonant is used.

The word *plan* is a word of one syllable ending in a consonant, *n*, preceded by a short vowel sound, *ă*. To make the word

planning one must double the *n*. The same thing happens when *-ed* is added, *planned*.

The word *begin* is a word of two syllables with the accent on the second. It ends in a consonant preceded by a short vowel. Before one can add *-ing*, then, one must add another *n*; *beginning*.

With these words we have added only *-ing* and *-ed*. The same rule applies when other suffixes are added. Notice the following words: *forget*, *forgetting*; *forgot*, *forgotten*; *occur*, *occurring*, *occurred*, *occurrence*.

Words for Practice in Spelling. — In the class period your teacher will ask you to spell the *-ing* and *-ed* forms of the words: *bet*, *can*, *cut*, *rip*, *stop*, *jut*, *slam*, *jar*, *net*, *pet*, *hem*, *grab*, *drag*, *dip*, *whir*, *sin*, *mop*, *flop*, *skim*, *hop*, *pop*, *shun*, *hum*, *win*, *skin*, *fan*, *run*, *trim*, *stir*, and *control*.

The words *cut*, *win*, and *run* have no *-ed* forms. *Bet* has an *-ed* ending but it is not often used. The past tense form in common use is *bet*.

The word *stop* is the word in this list most frequently misspelled when *-ing* or *-ed* is added. Children seem impelled to write the incorrect forms *stoped* and *stoping*, rather than the correct forms *stopped* and *stopping*.

LESSON 50

SPELLING WORDS THAT DROP THE FINAL E BEFORE ADDING -ING, -ED, OR OTHER SUFFIXES

THE second useful spelling-rule is the one that refers to dropping the final unaccented *e* before adding *-ing* or *-ed*. The rule is:

A word ending in silent *e* drops the *e* when taking on a suffix beginning with a vowel. If the suffix begins with a consonant, the *e* is not dropped.

Hope, hoped, hoping
serve, served, serving
hope, hopeful
care, careless
late, lately
advance, advancement

We are mainly interested in adding *-ing*, and *-ed*. Frequent mistakes are made when these syllables are added. Rather few mistakes are made in adding syllables beginning with consonants, such as *-ly*, *-less*, and *-ment*.

Words for Practice in Spelling. — Again, as in Lesson 49, the teacher will ask you to spell the *-ing* and *-ed* forms of the words of this lesson.

<i>guide</i>	<i>divide</i>	<i>give</i>
<i>use</i>	<i>leave</i>	<i>bake</i>
<i>come</i>	<i>hope</i>	<i>blame</i>
<i>shape</i>	<i>love</i>	<i>wake</i>
<i>move</i>	<i>take</i>	<i>have</i>
<i>force</i>	<i>chase</i>	<i>make</i>
<i>bite</i>	<i>pave</i>	<i>shame</i>
<i>serve</i>	<i>dine</i>	<i>hate</i>

The words *come*, *bite*, *leave*, *take*, *give*, *have*, and *make* of course have no *-ed* form.

Add *-ful* to: *use*, *force*, *spite*, *hope*, *shame*, *hate*, and *wake*.

Add *-less* to: *use*, *shape*, *hope*, and *blame*.

Add *-ment* to: *move*, *pave*.

Add *-ly* to: *shape*, *love*.

Exceptions to the Rule. — The *e* is retained to preserve the soft sounds of *c* and *g* in such words as *service*, *serviceable*; *advantage*, *advantageous*.

Four common words drop the final *e* before a suffix beginning with a consonant. These four words are: *judge*, *judgment*; *acknowledge*, *acknowledgment*; *argue*, *argument*; and *awe*, *awful*.

LESSON 51

SPELLING WORDS CONTAINING IE AND EI

MANY English words are spelled with a combination of the letters *e* and *i*. Sometimes the order of the letters is *ei* and sometimes *ie*. Several memory-devices have been made up to show the order of these letters.

Three of them are given here: —

1. Usually *i* follows *l*, and *e* follows *c* as in the word *Alice*, *Alice*.

2. Words to which *eption* can be added take the *e* of *eption* first:

receive, *reception*; *perceive*, *perception*; but not *relieve*, *releption*.

3. Some people remember the *ei* and *ie* customs by the rhyme:

I before *e*
 Except after *c*
 Or when sounded like *a*
 As in *neighbor* and *weigh*.

There are six common words that do not follow the rule as it is worded in this rhyme. They are: *neither*, *leisure*, *seize*, *seizure*, *foreign*, and *height*.

It is doubtful whether learning the rule will help much in learning to spell these words. If you will be guided gen-

erally by the order of the letters in the word *Alice*, you will nearly always be right. Where that device does not help, you must learn to spell the words by seeing them often and writing them often.

The class period will be used for a written spelling-lesson. Study the list of words given here and be prepared to write them when they are pronounced to you.

<i>relieve</i>	<i>brief</i>	<i>niece</i>
<i>deceive</i>	<i>chief</i>	<i>piece</i>
<i>seize</i>	<i>grief</i>	<i>receive</i>
<i>siege</i>	<i>thief</i>	<i>receipt</i>
<i>perceive</i>	<i>mischief</i>	<i>deceit</i>
<i>conceive</i>	<i>grievance</i>	<i>conceit</i>
<i>believe</i>	<i>grievous</i>	<i>neither</i>
<i>belief</i>	<i>yield</i>	<i>either</i>
<i>relief</i>	<i>friend</i>	

LESSON 52

SPELLING THE POSSESSIVE FORMS OF NOUNS

POSSESSION is denoted in two ways in English. One may say *a cousin of my father*, or *my father's cousin*. In writing one needs to know how to use the apostrophe (') to denote possession; but one may speak correctly without knowing anything about how the apostrophe is placed.

1. The possessive form of a singular noun is spelled with an apostrophe followed by *s* ('*s*).

girl, girl's; man, man's; tiger, tiger's

The apostrophe and *s* are both customarily used even when the simple form of the noun ends in *s*, except when the

possessive thus formed would be difficult to pronounce or unpleasant in sound.

James, James's; Williams, Williams's; but not Ulysses's nor conscience's.

2. The possessive plurals of nouns not ending in *s* are formed by adding the *'s* just as in the case of singulars.

men's, women's, mice's, geese's

3. The possessives of plurals ending in *s* are formed by merely adding the apostrophe. No additional *s* is added.

cities, cities'; camels, camels'; citizens, citizens'

The possessive forms are not commonly used with things that cannot own something. We may say, *The mice's nest, The farmer's barn, or The farmers' crops*; but we do not say, *the eggs' price, or the knives' handles, or the flowers' color*. For the last three we say, *the price of the eggs, the handles of the knives, and the color of the flowers*.

However, long use has made it customary and right to say, *the law's delay, a boat's length, the journey's end, a stone's throw*, and several other old, familiar expressions like these.

In many cases one may use either the preposition *of* or the *'s*, just as one likes. For example, one may say *a boat's length, or the length of a boat; the farmers' crops, or the crops of the farmers*.

One may properly use both forms at once in some cases if one cares to do so. Examples: *My father's friend, a friend of my father, or a friend of my father's*.

The Spelling Lesson. — Here are twenty nouns in the singular number. Write both the possessive singular, and the possessive plural forms: *hen, hen's, hens, hens'; mouse, mouse's, mice, mice's*.

man	Ella	grocer
child	master	friend
boy	carpenter	aunt
girl	driver	mother
lady	player	mouse
woman	captain	goose
John	people	

LESSON 53

SPELLING THE PLURALS OF NOUNS

NOUNS regularly form their plurals by adding *s* to the singular form: *book, books; tree, trees*. If the addition of the *s* sound makes it necessary to pronounce the word with an added syllable, *es* is added instead of the simple *s*. Examples: *box, boxes; brush, brushes; dish, dishes*.

Words ending in *y* preceded by a consonant usually change the *y* to *i* and add *es*. Examples: *lady, ladies; party, parties*.

Words ending in *o* usually add only *s*. Eight of them add *es*. These are: *echo, hero, mosquito, negro, no, potato, tomato, and torpedo*. Ten of them are spelled either way, but *es* is preferred. These are: *calico, cargo, domino, flamingo, volcano, bravado, motto, buffalo, mulatto, and grotto*.

Some old, simple English words retain the plurals they had in Old English or Middle English. These are such words as *tooth, foot, man, mouse, and goose*.

The Spelling Lesson. — Learn to spell the plurals of the words in this list: —

child	church	piano
spoonful	city	half
cliff	mercy	leaf
tomato	domino	valley

ox	foot	Henry
woman	lady	Mary
baby	knife	kiss
brush	negro	attorney
ring	potato	Jones
shelf	contract	fancy
solo	party	volcano
face	echo	tooth
roof	thief	handful
rifle	key	dish

LESSON 54

A SPELLING TEST

No preparation needs to be made for this lesson except to review Lessons 49, 50, 51, 52, and 53. A printed test will be used to find out whether you have overcome any bad habits in spelling that you may have had.

The Written Paragraph

Nothing has been said for some time about writing your usual daily paragraph. The lessons in this book are so arranged that, taking them at the rate of two a week, you can complete the book in a school year. The intention is that you should write not less than two of these short compositions each week. That means that under ordinary conditions you will be required to write a paragraph on some assigned topic with each of these lessons.

Does the teacher always assign the topic, whether it is mentioned in the lesson or not? Do you always write it? Do you always do your best? Is your paper always neat?

The Individual Project

Now you are two thirds of the way through this book. The long individual or group project that you undertook when you began the lessons should now be nearing completion. Make a report to your teacher on your progress up to this time.

LESSON 55

BEGINNING SENTENCES WITH WELL, WHY, AND SIMILAR WORDS

BEGINNING a sentence with *well* or *why* does not violate any rule of grammar. Once in a while it is a good practice to start a sentence with one of those words. But whenever the use of such words at the beginnings of sentences becomes a constant habit, then the practice is bad. The tendency is to begin every sentence thus. This habit is not so noticeable in writing as it is in speaking. There are speakers who hardly ever begin a sentence without saying *well*, *well-a*, *well-uh*, *why*, *w'y*, *w'y-uh*, or some such word or sound.

Often in print you will see sentences beginning with *well* or *why*. These occur usually in stories, in which the writer is imitating or quoting what characters actually say. If a character in a story is a slow-speaking, not very positive person, the author makes his speech slow and rather lacking in force by having him use *well* or *why*. Seeing these words in print is not, therefore, proof that it is proper to begin sentences thus. It shows merely that the authors are allowing people in stories to talk as people of that kind talk in life.

There are times, however, when one may use these words at the beginnings of sentences. If you want to speak

without haste, if you want to make it appear that you are taking time for deliberation before giving an answer or making a statement, then the use is permissible. Notice some examples of the good use of these words:

Should n't you like to spend two weeks with us in our cabin beside Odessa Lake this summer?

Why, yes, I should be delighted, but I have a job that will keep me busy all through July and August.

Well, at last we have a report from the surveyors.

One who allows himself to develop a fixed habit of using these words finds it difficult to get any sentence started without one of them; and he soon begins to say *well-a*, *well-uh*, *why-a*, *w'y*, *w'y-uh*, and such indefinite sounds. These with some speakers become little more than grunts at the beginning of sentences.

The boy or girl or man or woman who begins sentences thus vaguely soon begins to allow them to trail off at the other end into vague expressions such as: *and things*; *and everything*; *and stuff*; or *and — and —*. All these habits of speech make what one says sound vague, as if the speaker had no mind of his own, or else spoke without much thinking.

Exercise for Practice. — Read the following sentences aloud. Observe how much more definite and positive they would seem without these vague, wandering beginnings and trailing endings. Say each sentence aloud without the vague beginnings and trailing endings.

Well, I-ah — read in a paper that they played tennis, volley ball, basket ball, and — and everything.

W'y, my aunt Harriet she said when she was a girl she learned to knit, and sew, and bake bread and things.

Why-ah — I study — well, arithmetic, and reading, and history, and stuff.

Well, they had Cooper's novels, and the Stevenson books and *Lorna Doone*.

Why-uh, she told us a story about — well-a, a princess who was put to sleep by magic, and — well, she slept for a hundred years and — and things.

Keep in mind that these words at the beginning of sentences have a proper use when one really wants to make sentences seem slow, broken, and halting. This is entirely different from the slowness of one who thinks carefully.

The Purpose of the Lesson. — This lesson is included in the book to make anyone who speaks in this vague, indecisive way conscious of the habit, so that he may begin to break it up. To break the habit, if you have it, it will be necessary to have some one remind you many times when you use one of these expressions. You will also have to remind yourself; and when you catch yourself speaking thus, you will have to say the sentence over, omitting the objectionable expression.

Learn to speak and write with directness and decision. You can avoid indirectness, indecision, and vagueness by omitting *well*, *w'y*, *why*, and other forms of these words, and by learning to bring your sentences to a close with a period, instead of allowing them to trail off into *and — and — and things — and everything*, or any similar words meaning nothing at all, at the end of a sentence.

Do not be discouraged if, in trying to break up such habits, you have to be reminded, and have to remind yourself, a hundred or a thousand times. Persistence will win against any bad speech-habit.

LESSON 56

PRACTICE IN THE USE OF YES AND NO IN
RECORDED CONVERSATION

THE use of *yes* and *no* in written conversation is quite simple. Whenever one of these words is used to answer a question as if it were a whole sentence, it begins with a capital letter and is followed by a period.

"Do you expect rain this afternoon?"

"Yes."

"Did you bring an umbrella?"

"No."

When *yes* or *no* is a part of a fuller reply to a question it does not begin with a capital letter unless it is the first word in the sentence. It is followed by a comma, not a period.

"Do you expect rain this afternoon?"

"Yes, all indications seem favorable."

"Did you bring an umbrella?"

"Why, no, I forgot that."

All these sentences are properly written. The dialogue that follows is also properly written. Observe how *yes* and *no* are used, and especially observe the method of using punctuation marks and capital letters. This is a conversation between two boys about the prospect of their school's winning the events in a track meet.

"Say, George, did you hear what the coach said about the team?"

"Yes."

"Well, what do you think of it?"

"Why, I think he is giving us that gloomy story to keep us from getting overconfident. Don't you?"

"No, I don't think so. I think he honestly believes Charles-town will win."

"Have they a strong team?"

"Yes, they have."

"Better than ours?"

"Yes."

"Have you seen them in practice?"

"No, but Harry Jackson saw them Saturday."

Exercise for Practice. — Write a short bit of conversation something like the example shown here. Use the following situation or one of your own invention: There is a plan on foot to have the children in the class give a one-act play. A committee of two girls or two boys has been appointed to provide stage furniture. A table, a floor lamp, a large wicker chair, and a vase with carnations are needed. Have the two talk about where and how to get these articles, how to bring them to the school, and so on. Use questions, some of which can be answered by the single words *yes* or *no*, and others by *yes* and *no* as parts of longer answers.

LESSON 57

ADJECTIVES AND ADVERBS

ADJECTIVES modify nouns. They are also used as predicate adjectives. Adverbs modify verbs, adjectives, and other adverbs, and they sometimes modify prepositions. Some adverbs are just like the corresponding adjectives except that they have the suffix *-ly*. *Sweet* is an adjective, but *sweetly* is an adverb. This must not be taken to mean that all adverbs end in *-ly*. Many do not. *Almost*, *well*, and *somewhat* are all adverbs, but they do not end in *-ly*.

Sentences Containing Adjectives Modifying Nouns

There are *different* ways of going to the beach.

Most boys like to swim.

Separate the *good* apples from the *bad*.

Some pages were blank.

[In the fourth sentence *blank* is a predicate adjective.]

Sentences Containing Adverbs

Try to do that *differently* next time.

Almost every boy likes to swim.

[*Almost* modifies the adjective *every*.]

Your work was *well* done this time.

[*Well* is an adverb modifying the verb *was done*.]

The day has been *somewhat* gloomy.

Confusion of Adjectives and Adverbs. — There are only a few adjectives and adverbs that are confused, but these are misused by so many people and so frequently that it is necessary to call special attention to them. Here are the seventeen most frequently misused.

ADJECTIVE

bad

beautiful

careful

clear

different

good

gentle

most

neat

quick

quiet

rapid

slow

soft

some

sure

sweet

ADVERB

badly

beautifully

carefully

clearly

differently

well

gently

almost

neatly

quickly

quietly

rapidly

slowly

softly

somewhat

surely

sweetly

The four that cause the most trouble and confusion are the adjectives *good*, *most*, *some*, and *sure*. Many use these words as if they were adverbs. Observe the right and wrong use of these words.

(Wrong) That piece goes *good* now that we have practised it.

(Right) That piece goes *well* now that we have practised it.

(Wrong) *Most* everybody was late this morning.

(Right) *Almost* everybody was late this morning.

(Wrong) I was *some* tired after two hours of work.

(Right) I was *somewhat* tired after two hours of work.

(Wrong) We were *sure* glad to see Ned after his long absence.

(Right) We were *surely* glad to see Ned after his long absence.

Special Notes on Usage. — 1. *Bad* is an adjective, never an adverb; but the verb *feel* takes an adjective complement when it refers to one's physical or mental condition. It is perfectly proper to say, *I feel bad this morning*. But to say, *The old lady was very bad off*, is poor English. There *bad* is used as an adverb modifying *off*. One should say, *The old lady was very ill*.

2. *Slow* is both adjective and adverb. All of the three examples shown here are good usage.

Drive *slow* at street crossings. (Adverb)

Drive *slowly* at street crossings. (Adverb)

Your watch is ten minutes *slow*. (Adjective)

3. Some people use nouns as if they were adverbs, as in the following sentences.

We always get butter from the farm *Fridays*.

Do you go out often *nights*?

I work *mornings* and play *afternoons*.

Such use of nouns is faulty. One should use prepositions before these nouns. One should say *on Fridays*, *at night*, *in the morning*, and *in the afternoon*.

Sentences for Practice. — Choose the correct form in each of these sentences.

1. The lilac bush smells (sweet, sweetly) now that it is in full bloom.
[Smells, like feels, takes an adjective.]
2. You will (sure, surely) be there by eight o'clock?
3. The rain was falling (soft, softly) on the roof.
4. Darkness came on very (rapid, rapidly) after that.
5. Come along as (quick, quickly) as you can.
6. We were (most, almost) wet through after the shower.
7. Your work was done (good, well) to-day.
8. The president's voice was heard very (clear, clearly).
9. Adjust the lock very (careful, carefully) before you leave the house.
10. The scales were out of balance very (bad, badly).
11. Prepare the wood very (careful, carefully) before you apply the stain.
12. That question was answered quite (different, differently) to-day.
13. Speak (gentle, gently) yourself if you do not wish others to speak (harsh, harshly), (rapid, rapidly), and (short, shortly) to you.
14. In writing a paragraph arrange your lines as (neat, neatly) as you can.
15. He spoke very (quiet, quietly) and yet quite (firm, firmly).
16. She said she felt (some, somewhat) better after she had had a cold drink of water.
17. (Most, almost) everyone does (good, well) when he is encouraged (some, somewhat).
18. I am afraid Elwin is (bad off, dangerously ill).
19. Business is going (good, well) since January.
20. We (sure, surely) need more ventilation in this room.
21. By that time the crowd had become (some, somewhat) noisy.
22. Don't you feel (good, well) this morning, Charles?

23. You are (sure, surely) coming down with measles.
24. I 'm (most, almost) afraid I am.
25. I am (some, somewhat) fearful that I am.

LESSON 58

**EACH, EVERY, EITHER, NEITHER, ONE,
ANYONE, ANYBODY, SOMEBODY, AND
EVERYBODY IN SENTENCES**

IN the sentences that follow each of the words listed in the heading of this lesson is properly used. Each one of them is a selective word. Each one points to only one individual, and so each of these words requires a singular verb in the predicate.

1. *Each* of these figures *is* an oval.
2. *Each one* of you *was* asked to memorize the poem.
3. There *is* only *one*. *No one* was able to guess the number.
Any one of the guesses *is* right.
4. *Everybody* *was* on time that day.
5. *Every child* *was* present every day this week.
6. *Everyone* *was* satisfied with the program.
7. *Either* one or the other of the answers *is* wrong.
8. *Neither* of them *is* correct.
9. *Neither one* of you *was* elected.
10. *Either* Mary or Maud *was* absent yesterday
11. *Neither* Mary nor Maud *was* present yesterday.
12. *Was anybody* asked about the concert?
13. *Somebody* *was* inquiring about you this morning.

Compound Subjects. — When a sentence has two or more subject nouns or subject pronouns, it requires a plural verb in the predicate. These sentences are all correctly written: —

1. Hal and Mary Elizabeth *were* here to see you this afternoon.
2. He and Editn *were* here yesterday.

3. *Neither* Billy nor Edith *was* with Hal and Mary Elizabeth to-day, though.
4. He and she *were* in Montrose to-day.

Sentences for Practice. — Make one sentence with each of the following words or groups of words as subject or a part of the subject. Use *is*, *was*, *are*, or *were* in the predicate.

Each	Each one	Every
Every one	Everybody	Either
Either one	Neither	Neither one
No one	Nobody	Anyone
Anybody	Someone	Somebody
Alfred and Henry	He and she	Henry and she
He or she	Mary, Catherine, or Betty	

LESSON 59

CLAUSES BEGINNING WITH IF, AS IF, THOUGH, AS THOUGH, AND ALTHOUGH

OBSERVE these pairs of sentences: —

You can't get *Kenilworth* at the library.
You had better take *Rob Roy*.

Clara looked very happy.
I think she had just heard some good news.

You make all of your statements quite positively.
You seem to think you are always right.

Mark may be in the eighth grade.
I heard that he had not been promoted.

Kenneth knows all the boys in our block.
He has lived here just two weeks.

In each pair of sentences one sentence is just as important as the other. Whenever anyone speaks in direct statements

all the time, and each statement contains just one simple subject and one simple predicate, what he says becomes monotonous because all the sentences are equally emphatic. Those who speak interestingly are accustomed to make the important things stand out prominently. The statements of less importance are subordinated to the others. This means that they are made dependent upon the more important parts of the sentences. There are many ways to secure that dependence of one part of a sentence on another.

The first pair of sentences can be put together into one like this: —

If you can't get *Kenilworth*, you had better take *Rob Roy*.

Now, the principal thing you want to say is the second part of the sentence, *you had better take Rob Roy*. The other part, *you can't get Kenilworth*, is reduced to a conditional clause beginning with *if*. This little word *if* is a word that is frequently used to begin a conditional clause. Whenever it is used in a clause, that clause is subordinate, of less importance than the principal clause that it modifies.

One can put the second pair of sentences together by subordinating the second sentence to the first. The two will then say: —

Clara looked very happy, as if she had just heard some good news.

Clara looked very happy, as though she had just heard some good news.

The next pair may be put together by subordinating the second to the first: —

You make all your statements quite positively, as though you were always right.

You make all your statements quite positively, as if you were always right.

As if and *as though* are used as the subordinating words in these sentences. Either one may be used in either pair of sentences.

In the fourth and fifth pairs of sentences *though* and *although* may be used as the subordinating words. Either one may be used in either sentence.

Mark may be in the eighth grade, though I heard that he had not been promoted.

Mark may be in the eighth grade, although I heard that he had not been promoted.

Exercises for Practice. — Read the following sentences aloud. Each of them is good English; that is, each sentence is written in accord with the practice of educated and refined speakers of English. That is what we mean by "good English."

1. If Wayne learns to ride, he is to have a pony this summer.
2. He will learn to ride if he gets the pony.
3. You are making all your plans as if you were expecting to go abroad this year.
4. Put your foot on the brake as if you were trying to stop the car.
5. Start your paper as though you intended to finish it to-day.
6. He spoke as though he might be away for a week or more.
7. Begin your work as if you could finish it to-day.
[*As if* and *as though* are used very much alike, but *as though* is less frequently used than *as if*.]
8. Edith does more work than Clara, though what she does is not usually done so well.
9. We like tulips very much, though daffodils are almost as attractive.
10. I think the distance is seven miles, although I have never been there.
11. Although I do not know your cousin, I am sure I shall like her.

Subordinate Clauses. — The second sentence might be written thus: *He will probably learn to ride*, or *Probably he will learn to ride*. The word *probably* is an adverb. It modifies *will learn*. The clause, *If he gets the pony*, takes the place of *probably*. For this reason we call that clause an adverbial clause. It contains a subject and predicate like a complete sentence, but in the full statement it acts like an adverb.

Punctuation. — An adverbial clause stating the time of an action or the condition under which it takes place is set off from the main clause by a comma if it precedes the main clause. If it follows the main clause, the comma is usually not necessary.

Sentences to be Constructed. — Make ten sentences of your own, containing these subordinating words: two with *if*, two with *as if*, two with *as though*, two with *though*, and two with *although*. If the subordinate clause comes first in the sentence, set it off with a comma. The sentence just before this one has its clause beginning with *if* set off in that way.

LESSON 60

SUBORDINATE CLAUSES USING WHEN, AS, WHERE, WHEREVER, AND WHENEVER

SUBORDINATE clauses beginning with *if* give the condition under which the main part of the sentence is to happen. *If Lettie gets an invitation to-day, she will attend Edith's May Day party next Thursday. Lettie will attend Edith's May Day party next Thursday if she gets an invitation to-day.* Observe that in both sentences the clause beginning with *if* would not make a complete statement if read alone.

If Lettie gets an invitation to-day
If she gets an invitation to-day

On this account they are called subordinate clauses.

The other parts of the sentences, read alone, make complete statements. These are called *main* clauses, or *independent* clauses.

She will attend Edith's May Day party next Thursday.

Lettie will attend Edith's May Day party next Thursday.

In the place of that long clause beginning with *if* one could substitute the single adverb, *probably*.

Lettie will probably attend Edith's May Day party.

The adverb *probably* modifies the verb *will attend*. Since the subordinate clause beginning with *if* takes the place of the adverb *probably*, it is called an adverbial clause of condition, modifying the predicate verb *will attend* in the main clause. All of this is stated here to make it clear to you why such a clause beginning with *if* is called by any of the three names: a *subordinate* clause, a *conditional* clause, or an *adverbial* clause. It is, in fact, all three. It is a conditional, adverbial, subordinate clause.

Clauses of Time and Place. — Another kind of adverbial subordinate clause indicates the time or place of the action of the main clause. These clauses begin with *when*, *as*, *where*, *whenever*, or *wherever*.

When a button comes off, you should sew it on at once.

Take the path across the field when you come to the little gate.

I saw a robin as I came to school this morning.

As Wilbar was planting beans to-day, he found the agate he lost in October.

He did not remember where he had lost it.

Where the tulips were planted had completely gone from Ella's memory.

Whenever you begin a sentence with an adverbial clause, you should separate it from the main clause by using a comma.

The adverbial clause is not set off from the main clause when the main clause stands first in the sentence.

Wherever there is rich soil with plenty of moisture, spring beauties and violets will grow.

Spring beauties and violets will grow wherever there is rich soil with plenty of moisture.

All of these clauses indicate time except those beginning with *where* and *wherever*.

Punctuation. — All these adverbial clauses are set off from the main clauses by commas when they precede the main clauses. Otherwise the comma is not necessary, and so is not used.

Exercises for Practice. — Make up two sentences for each of the words, *when*, *as*, *where*, *whenever*, and *wherever*. In one of the pair of sentences write the adverbial clause of time or place at the beginning of the sentence. In the other, write it after the main clause. Do not forget the comma when the adverbial clause precedes the main clause.

The Written Paragraph

Is your teacher supplying you regularly with topics for daily paragraphs, whether they are mentioned in the lesson or not? The way to learn to write is by keeping at it every day, whenever and wherever there is something interesting to write about.

The Individual Project

What progress have you made with that extended piece of composition you undertook so long ago? Probably you became enthusiastic about it and have gone ahead with it vigorously. If you made a happy choice of a subject, your project will be the most interesting piece of work of your whole school year.

LESSON 61

SUBORDINATE CLAUSES USING AS, SINCE,
FOR, SO AS, AND BECAUSE

THIS lesson continues to show devices for subordinating one part of a sentence to another. Here the words used are *as*, *since*, *for*, *so as*, and *because*. The subordinate clauses in Lessons 59 and 60 have shown the condition or the time or the place of the action of the main clause. In this lesson we shall have some clauses that show the *cause*, or the *manner* of the main action. Already we have used *as* in a *time* clause. Now we shall use it in a causal clause or in a clause of manner.

(*Time*) The music began as the clock was striking eight.

(*Cause*) As you seem to be unusually gay, there must be some good reason for it.

(*Manner*) The house was not built exactly as it was planned.

[The word *since* might be used in the second of these sentences.]

(*Cause*) Since you seem to be unusually gay, there must be some good reason for it.

[*Since* may also be used in a subordinate clause of time.]

(*Time*) Since you were here last, the school has built a new gymnasium.

These examples are shown to make it clear that one word may be used in two or more ways. The examples that follow use *as*, *since*, *for*, *so as*, and *because* in causal clauses and in clauses of manner. These clauses are all adverbial. They act like adverbs. Whenever the adverbial clause precedes the main clause in a sentence, it is set off by a comma. You have already had that rule. It is repeated here so that you may not forget to use it in your own written sentences whenever the adverbial clause comes first.

1. As the water in the river was running over the bridge, it did not seem safe to try to cross.
2. Since the water was running over the bridge, it did not seem safe to try to cross.
3. Mr. Steele would not drive over the bridge, since the water was running over it a foot deep.
4. Mr. Steele would not try to cross the bridge, as the water was running completely over it.
5. Mr. Steele would not try to cross the bridge, for the water was running completely over it.
[*For* in sentence 5 is probably the best of the three connectives *since*, *as*, and *for*, used in sentences 3, 4, and 5. It is customary to use a comma to set off a causal clause beginning with *for*.]
6. The Allens were delayed two days because the water in the river was so high that they could not cross it.
7. Charles Stevenson sent these flowers because to-day is your birthday.
8. I am sure these flowers are meant for you, for this is your birthday.
9. As this is your birthday, you should have these flowers.
10. Since this is your birthday, you should have a fine bunch of pink roses.
11. As you were speaking, the rain began to come down. [This is a time clause.]
12. This turned out to be a rainy day as you predicted. [In this clause *as* does not indicate time. This is more nearly a clause of manner.]
13. Since we were out last, the sky has become very cloudy. [A time clause]
14. Since the sky is cloudy and dark, it will probably be a rainy day after all. [A causal clause]
15. As the sky has become cloudy, I am expecting rain.
16. The party took raincoats and umbrellas, because the sky looked threatening.
17. The party took raincoats and rubbers, for they were expecting rain.
18. The party took raincoats and galoshes, so as to be protected in case of rain.

It is not important to know that these subordinate adverbial clauses are *time*, or *conditional*, or *causal* clauses, or clauses of *manner*, but it is important to be able to use all of them so that it will not always be necessary to use simple sentences, all of the same importance, to express your thoughts. Some thoughts should be made emphatic by being put into main clauses or into independent, simple sentences. Other thoughts, those for example that mention the *time*, the *place*, the *condition*, the *manner*, or the *reason* for the principal statement, should be kept in a less prominent position than is given to the main statement. If you know all these devices to subordinate one thought to another, you will be able to express your thoughts in proper proportion, making emphatic and prominent the parts that are important, and keeping in the background those parts that should be subordinate.

Exercise for Practice. — Make twelve sentences containing subordinate clauses beginning with *as*, *since*, *for*, and *because*, three for each word. These clauses may indicate *time*, *reason for*, *cause*, or *manner*.

LESSON 62

SUBORDINATION: USING ALTHOUGH, UNLESS, TILL, AND UNTIL

FOUR other words are in common use to begin subordinate clauses. These appear in the sentences in the next exercise.

1. Although the explanation was clear, Harriet did not understand the problem.
2. Harriet did not understand the problem although the explanation was quite clear.
3. Unless the wind changes from the east, rain will be sure to come before to-morrow.

4. Rain will be sure to come before to-morrow unless the wind changes from the east.
5. Your mother wishes you to wait here till she comes for you.
6. Until your mother comes for you, you are to wait here.
7. You are to wait here until your mother comes for you.

There is nothing new in this lesson. It only gives practice in the use of four more subordinating words. The words *till* and *until* may be used one for the other. At the beginning of a sentence we usually use *until*. Notice that *till* has two *l*'s and *until* only one. These subordinate clauses are all adverbial, and so are set off from the main clauses by commas whenever they precede the main clause in a complex sentence. Do not forget that when you are writing your own sentences.

Sentences for Practice. — Write three sentences for each of the words, *although*, *unless*, *till*, and *until*. This will be twelve sentences in all. In some of the sentences write the subordinate clause first, in others second. Watch your commas.

LESSON 63

ANOTHER KIND OF SUBORDINATION

IN the three preceding lessons you have been putting some of your thoughts in prominent and emphatic positions in sentences by stating them in independent main clauses. Other thoughts that seemed less important were put into less prominent relations by using them in subordinate clauses of various kinds. This process of subordinating parts of our sentences can be carried still further by reducing a whole simple sentence to a phrase (a group of words without a subject or predicate) or to a single word. Observe the

process of subordinating a thought in the following illustration.

(*Simple sentence*) Father always winds the clock Saturday night.

(*Simple sentence*) It must be wound once a week.

(*Complex sentence*) If the clock is not wound Saturday night, it will stop before Monday.

(*Main clause*) It will stop before Monday.

(*Subordinate clause*) If the clock is not wound Saturday night. [This is a conditional adverbial clause.]

(*A phrase taking the place of the subordinate clause*) Having been wound Saturday night, the clock will not stop to-day.

Having been wound is a phrase. It has no subject or predicate, but it says the same thing as the subordinate clause *because it was wound*, or *since it was wound*.

(*Simple sentence*) The clock was not wound Saturday night.

(*Simple sentence*) It will stop to-day.

(*Complex sentence*) Because the clock was not wound Saturday night, it will stop to-day.

In this sentence the first part is subordinate, giving a *reason* for the clock's stopping to-day. That same reason could be given in the term *run-down* or in the single word *unwound*.

The run-down clock will stop to-day.

The unwound clock will stop to-day.

The Purpose of the Lesson. — This is not to give practice in condensing whole independent sentences into subordinate clauses, into phrases, or into single words. We regularly

do that in our everyday speech. The lesson was written merely to make you aware that subordinate clauses, phrases, and sometimes single words are equal to whole sentences, and might have been spoken or written as whole sentences if the speaker or writer had taken the time for that.

Exercises for Observation

1. This water will *surely* disappear as vapor.
2. *Exposed in sunshine*, this water will disappear as vapor.
3. *If this water is exposed in the sunshine*, it will disappear as vapor.
4. *This water is now exposed in the sunshine*. It will disappear as vapor.

In the preceding group of sentences the process we have observed in the earlier part of the lesson is reversed. Here we start with the single word, the adverb *surely*. Then we give the reason for the disappearance of the water, in the phrase, *exposed in sunshine*. Next we state that condition in the subordinate, adverbial, conditional clause, *if this water is exposed in the sunshine*. Finally we state both ideas in the form of two simple, independent sentences. The first of these sentences is the one that had previously been subordinated in the three ways already mentioned.

In the following group of sentences the process is reversed. We begin with two independent clauses and then use all the devices to get the same thing said in a shorter way, so as to subordinate the less important of the two statements.

- | | |
|--|--|
| (The main statement) | Raisins are made from Tokay grapes. |
| (The less important statement) | They are dried in the sun. |
| (Complex sentence with a subordinate clause) | When Tokay grapes are dried in the sun, they become raisins. |

(The less important
idea reduced to a
phrase)

Raisins are Tokay grapes *dried in the sun*.

(The less important
idea reduced to a
single word)

Raisins are *sun-dried* Tokay grapes.

Exercises for Practice. — In each of the following complex sentences, try to change the subordinate clause, first into a phrase and then into a single word. Sometimes you may not find a single word that will serve. In those cases, be satisfied with a phrase.

1. You may find a big trout where the water is deep.
2. There is no doubt that Harold will be elected editor of our school paper.
3. If you bind books in green cloth, they will be attractive.
4. We all like a story if it tells about an adventure.

LESSON 64

SUBORDINATION: RELATIVE CLAUSES WITH WHO, WHICH, THAT, AND WHAT

THE subordinate clauses that we have studied thus far have all been adverbial clauses of *time*, *place*, *cause*, *condition*, or *manner*. Those in this lesson will be clauses made with the relative pronouns *who*, *which*, *that*, and *what*. When *who*, *which*, and *what* are used to ask questions, they are interrogative pronouns and are not used in subordinate clauses at all.

Who planned your house?

Which of the two drawings seems the better?

What was the name of that flower?

There are no subordinate clauses in those three sentences. But in a sentence in which one of these words is a relative pronoun, the clause in which that word stands is a subordinate clause.

1. Mary does not know *who will help her*.
2. This is the girl *who will help Mary*.
3. These are the two books *which the librarian sent*.
4. These are the two books *that the librarian sent*.
5. She did not know *what you wanted*.
6. "*That you have wronged me* doth appear in this."
7. *What I have written* is merely *what you have said*.
8. Do you know *whose book this is*?
9. She could not tell *for whom the flowers were meant*.

In the first sentence the subordinate clause is the object of the verb *does know*. It acts just like a noun. The subordinate clause in the fifth sentence is also the object of the verb. In the seventh sentence the first clause, *What I have written*, is the subject of the verb *is*, and the second clause, *what you have said*, is the complement of *is*. All these subordinate clauses act like nouns. They are called *noun clauses*.

The subordinate clauses in sentences 2, 3, and 4 are all adjective modifiers of some noun in the sentence. In sentence 2 the clause modifies *girl*. In 3 it modifies *books*; and in 4 it modifies *books*.

The sixth sentence is quoted from Shakespeare's *Julius Cæsar*. *That you have wronged me* is the subject of *doth appear*. If you had the sentence, *The evidence appears in this letter*, you would say that the noun *evidence* is the simple subject. Then the clause that takes the place of the word *evidence* is a noun clause and is likewise the simple subject of the verb *doth appear*.

Punctuation. — Observe that these relative clauses are not set out by commas either as noun clauses or as adjective clauses in any position in the sentence.

Definition. — These four words, *who*, *which*, *that*, and *what* are called relative pronouns because they stand for nouns in the subordinate clauses, and they also bring the subordinate clause into relation to a noun in the main clause. They are conjunctions and pronouns at the same time. Other forms of these words, like *whose*, *whom*, *whoever*, *whomever*, *whichever*, and *whatever*, are used in the same way as the simple words, *who*, *which*, *that*, and *what*.

Sentences for Practice. — Make twelve sentences using subordinate clauses containing *who*, *which*, *that*, and *what*, three sentences for each of the words. Be careful not to use them as interrogative pronouns in simple questions.

After you have done that, make one sentence for each of these words. Use the words in subordinate noun or adjective clauses.

whoever
whose
whomever

whichever
whatever

LESSON 65

PUNCTUATION SETTING OUT NON-RESTRICTIVE CLAUSES WITH COMMAS

OBSERVE these two sentences.

The families that came to America in the Mayflower are called the Pilgrims.

The Pilgrims, who came to America in the Mayflower, settled at Plymouth.

One can leave out the subordinate clause of the second sentence without changing the meaning of the main clause in any way. The sentence without the clause would read:

The Pilgrims settled at Plymouth.

The clause, *who came to America in the Mayflower*, merely gives a piece of information about the Pilgrims. This kind of clause, giving additional information but in no way changing the meaning of the main statement, is called a non-restrictive clause. Such a clause is always set out from the main clause by a comma, or by two commas if it is sandwiched in between the parts of the main clause, as it is in this sentence about the Pilgrims.

Now notice the two sentences that follow: —

The men who came to America in the Mayflower settled at Plymouth.

The men settled at Plymouth.

The second sentence does not mean exactly the same as the first one. A great many people have settled at Plymouth. Some of them are Portuguese fishermen, others are rope-makers, others are business men from Boston, and some are descendants of the original Pilgrims. The clause, *who came to America in the Mayflower*, points out the particular men who are meant in the sentence. This clause restricts the application of the sentence to just those men who came in the Mayflower. For this reason it is called a *restrictive clause*. A restrictive clause is not set out by commas.

Sentences for Observation. — All the sentences in this group are properly punctuated. The non-restrictive clauses, those that merely add information without changing the meaning of the main statement, are set out with commas. Restrictive clauses are not thus set out.

- (*Non-restrictive*) The Hudson, which empties into New York Bay, is deep enough to float the largest ships.
- (*Non-restrictive*) William Shakespeare, who wrote thirty-seven plays, was one of the world's greatest poets.
- (*Non-restrictive*) Pike's Peak, which is near Colorado Springs, is not the highest mountain in Colorado.
- (*Non-restrictive*) The February snows, for which we had wished, piled up in deep drifts along all the roads.
- (*Restrictive*) The snow for which we have been wishing has come at last.
- (*Restrictive*) Do you know the man who gave the books to our school library?
- (*Restrictive*) This is the recipe by which we make peppermint chews.
- (*Restrictive*) Have you ever crossed the river which flows by St. Louis?
- (*Non-restrictive*) The blue spruce, which grows well almost anywhere, is a beautiful tree.
- (*Restrictive*) Have you seen the blue spruce which we have planted upon our lawn?

Sentences for Practice. — Some of the *who*, *which*, and *that* clauses in the sentences in this group are non-restrictive, and should be set out with commas. Others are restrictive and should not be set out. Decide which clauses require the commas, and punctuate the sentences according to your best judgment. Sometimes reading a sentence aloud will help you in deciding whether it is restrictive or non-restrictive. The non-restrictive clause, the one that should be set out with commas, will be read in a somewhat lower tone and a little more rapidly than the other part of the sentence, as if it were enclosed in parentheses.

1. Will knows a man who has Airedale puppies to sell.
2. Mr. James Robinson who sells Airedale dogs lives four miles west of Brighton.
3. We came to the Platte river which was crossed by the emigrants in the story of *The Covered Wagon*.

4. We came to the river that was crossed by the emigrants in the story of *The Covered Wagon*.
5. Mary thinks she found the knife that Joe lost last fall.
6. Little foxes which are at first very tame and playful become wild when they grow up.
7. San Francisco Bay which lies just inside the Golden Gate is a magnificent harbor for ships.
8. They had lived in a country where snow never falls.
9. Her home is in the city of Honolulu where there is never any snow.

[Other words besides *who*, *which*, and *that* may be used at the beginning of clauses that are restrictive or non-restrictive. *Where* and *when* are so used.]

10. May knows a glade where gentians grow.
11. Spring is the season in which all new growth begins.
12. Spring is the season when all new growth begins.
13. Spring is the season that I like best of all the year when all new growth begins.
14. Have you ever seen the bogs where cranberries grow?
15. I have been down to Cape Cod where there are many cranberry bogs.
16. Mrs. Peterson did not know the man who was turning in at the gate.
17. This is the picture that you were looking for yesterday.
18. An uncle of theirs who had been in Japan for several years stopped to see them on his way to Washington.
19. This Wedgwood vase which was brought from England by Wilma's grandmother is a very valuable piece of pottery.
20. Charles Warren who is a very obliging boy collected all the wood for our camp fire.

Sentences to be Constructed. — Make three sentences containing restrictive clauses and three containing non-restrictive clauses. Be sure of the punctuation in these six sentences.

LESSON 66

PUNCTUATION

PARENTHETICAL EXPRESSIONS, SUCH AS:
HOWEVER, I SUPPOSE, OF COURSE,
FOR EXAMPLE, AND SIMILAR
WORDS AND PHRASES

IN the previous lesson it was seen that the non-restrictive clause is set out with commas because when it is spoken it sounds as if it were only loosely a part of the sentence and as if it might be written and enclosed in parentheses. There are a dozen or more words and phrases that have such a loose connection with the main statement of the sentence that they are regarded as parenthetical and so are set out with commas. These are: *however, moreover, I suppose, I think, of course, for example, in fact, in the first place*, and all other such expressions when used parenthetically in sentences. Geographical names used to make clear or explain other geographical names are also set out with commas. The following sentences contain examples of these uses of parenthetical words and phrases.

1. The eclipse was observed at Morristown, *New Jersey*, at half past ten.
2. They will be busy, *I suppose*, until noon.
3. No one of the class, *of course*, expected Jack to win the first prize.
4. It was, *moreover*, a surprise to his mother.
5. They might have known, *however*, that he was very much interested in that subject, and that he was a careful writer and a good thinker.
6. The distance was, *in fact*, three miles farther than the driver thought it was.
7. Corn, *for example*, requires a longer season than such crops as peas and beans.

8. You were, *as I recall*, with General Funston in the Philip-
pines.
9. The debater's point, *in the first place*, was not clearly made.
10. *Moreover*, he did not seem sure of his facts.
11. The other side was equally weak, *however*.
12. *Therefore*, the affirmative won the debate.
13. Luther Burbank lives at Santa Rosa, *California*.

Practice in Using Parenthetical Words and Phrases

Use the following parenthetical expressions in sentences. Write a sentence for each expression. Be sure to use both commas when the expression is in any other position than at the beginning or end of the sentence.

I suppose	to be sure
I imagine	for example
I think	in fact
I remember	in the second place
I believe	to say the least
I repeat	to tell the truth
however	Tempe, Arizona
moreover	Portland, Oregon
nevertheless	Detroit, Michigan
of course	Genoa, Italy

LESSON 67

SUBORDINATION AGAIN: PHRASES WITH PARTICIPLES, THE ABSOLUTE PHRASE, AND THE DANGLING PARTICIPLE

In earlier lessons you had some practice in using subordinate clauses. In this lesson you will learn how to reduce a sentence to a still simpler form than the subordinate clause. Here are two simple sentences reduced first to a complex sentence with a subordinate clause, and then to a single

simple sentence with a phrase made of a participle and some other accompanying word like a noun or adjective.

- | | |
|---|---|
| (Two sentences) | The day was rainy.
We had to give up our picnic. |
| (One complex sentence with a subordinate clause modifier) | Since the day was rainy, we had to give up our picnic.

or
We had to give up our picnic because the day was rainy. |
| (One simple sentence with a participial phrase) | The day being rainy, we had to give up our picnic. |

Being is a participle. The noun *day* and the adjective *rainy* go with the participle to make a phrase equal to the whole clause: *Since the day was rainy*. This phrase is set off from the rest of the sentence by a comma.

Here is another illustration of the same thing.

- | | |
|--|---|
| (Two simple sentences) | The picnic had been given up.
We did not need to prepare the lunch. |
| (One complex sentence with a subordinate clause) | We did not need to prepare the lunch, for the picnic had been given up.
or
As the picnic had been given up, we did not need to prepare the lunch. |
| (One simple sentence with a participial phrase) | The picnic having been given up, we did not need to prepare the lunch. |

In each case where the subordinate clause is used, the clause modifies the predicate verb; but when the participial phrase is used, it does not modify anything in the main clause. It is an independent phrase. Such independent phrases

usually give the reason for some action spoken of in the main clause. They are called *absolute phrases*. Such an absolute phrase is always set off from the main clause of the sentence by a comma, as you will notice in the two examples shown above.

The Dangling Participle. — Careful writers use the absolute phrase in sentences, and it is regarded as a good construction. But there is another construction that looks like this absolute phrase and yet is not acceptable. It is known as *the dangling participle*. It is called “dangling” because it hangs around loosely, without modifying anything, and makes one say what he does not mean to say. Here are two examples of each of the constructions.

(*The correct participial phrase*) Her lessons being quite long, Helen was obliged to study till ten o'clock.

(*The bad dangling participle*) Having stopped snowing, the boys began clearing the walks.

(*The correct absolute phrase*) Spring having come, the sap was running in the maple trees.

(*The bad dangling participle*) Having finished our bountiful lunch, the little car speeded on toward our destination.

Sentences to be Examined. — Some of the sentences in this group contain participial phrases modifying the predicate verb of the main statement. Others contain the acceptable absolute phrase; and others contain the dangling participle. See if you can detect the dangling participles. Check with a light pencil-mark the sentences that contain the bad dangling participles. In the correct sentences, insert the commas where they belong.

1. Being unprepared for the test to-day, I am afraid I did not do very well.
2. The water being very swift, it did not seem safe to try to cross the stream.

3. The closing hour having come, the men began to leave the shops.
4. Having finished my drawings, the room was closed.
5. Having been given a half holiday, all the children left the school at noon.
6. A half holiday having been declared, the school buildings were closed at noon.
7. Having drunk a glass of cold lemonade, I felt very much refreshed.
8. Having drunk a glass of cold lemonade, the perspiration soon dried on my forehead.
9. Having eaten our lunch, our old horse plodded up the hill toward the camp.

The last sentence plainly says that the old horse ate the lunch. The writer doubtless meant that the old horse plodded on after the party had eaten their lunch. This participial phrase is bad because it looks two ways at once like a cross-eyed man. Here are two others of the same kind.

After eating a ripe banana, a black ant was crawling behind my ear.

While talking to a friend of mine, the fish slipped off my hook and got away from me.

Until you grow older and begin using more difficult sentences than you now use, you will probably not have much trouble with the absolute phrase and the dangling participle; but now you will need to be on your guard to keep from saying foolish and funny things like these last two sentences. These sentences say that the ant ate the banana, and the fish talked to your friend.

LESSON 68

TWO USES OF THE SEMICOLON

PUPILS in the junior high school do not often need to use the semicolon. This lesson is written to show one way in which it should not be used and two simple ways in which it may be used.

The semicolon should never be used after the salutation in a letter. When you write *Dear Sir*, or *My dear Mrs. Johnson*, or *Dear Mr. Copeland*, or any other formal salutation use a colon (:) after the salutation. When you write an informal or friendly note or letter and begin with *Dear Mamma*, *Dear Cousin George*, *Dear Jimmie*, *Dear Nell*, or any other familiar salutation, you may follow it with either a colon or a comma, just as you like. But never use a semicolon after any kind of salutation in any kind of letter. The examples below are all correct:

Dear Sir:
Dear dear Miss Fisher:
Dear Dr. Anderson:
Dear Prof. Whitley:
Dear Mr. Wilton:

Dear Aunt Julia:
Dear Father:
Dear Josie,
Dear Fuzzie,
Dear Cousin Joe,

Either colons or commas might be used after the salutations in the second column. Those are all informal and familiar. But do not ever use the semicolon in such instances.

Two Uses of the Semicolon

I. — Experienced writers frequently write a compound sentence without any coördinate conjunction. You have already learned that you must use a comma to separate the

parts of a compound sentence when these are joined by *and*, *but*, *for*, *either* — *or*, or *neither* — *nor*. If you write a compound sentence without any conjunction, you should use a semicolon between the parts. Both the following examples are right.

(Compound sentence with a comma)	Rookwood pottery is made in America, but Wedgwood is made in England.
(Compound sentence with a semicolon)	Rookwood pottery is made in America; Wedgwood is made in England.

Of course, the second might just as well have been written as two simple, independent sentences with a period between. Beginners in composition should prefer the two simple sentences rather than the compound sentence with the clauses separated by a semicolon. They will never be wrong if they use the period and capital letter. They may frequently be wrong if they try to use the semicolon in such sentences. They will try to join in that way clauses that are unlike and should not be joined at all. Better leave that kind of compound sentence to the more experienced writer.

II. — Use a semicolon when you have two statements joined by such a word as *however*, *moreover*, *therefore*, *besides*, *then*, *still*, *hence*, *nevertheless*, *accordingly*, *otherwise*, or *indeed*. A comma follows each of these words.

The following examples are all correctly punctuated.

1. The program is announced for eight o'clock; however, it may not actually begin till eight-fifteen.
2. Walter Dana is a capable football referee; moreover, he is good in basket-ball.
3. Our team is looking for a competent referee; therefore, we shall try to get Dana.
4. Harry missed his classes Wednesday; besides, he was absent from orchestra practice.

5. The deciding games will be played Friday evening; then, I can't go, for I shall be in Evanston.
6. There are seven contesting teams; hence, there is a great deal of interest in the games.
7. Margaret was ill with a cold Monday; nevertheless, she was in all her classes.
8. The party had agreed to start at seven; accordingly, everybody met at Mabel's house at half past six.
9. You must be there at half past six; otherwise, you will miss the car we are all to take.
10. The car started at seven; indeed, it may have been a minute or two before the hour.

It is not necessary that these conjunctive adverbs should come between the clauses as they do in all these ten sentences. Sentence 4 might just as well be written: *Harry missed his classes Wednesday. He was absent from orchestra besides. Besides means also.* In the first sentence *however* might just as properly be written last. Almost any one of these ten sentences might be written as two independent sentences, each beginning with a capital letter and ending with a period. In that case the conjunctive adverb should be written at the end or somewhere within the second simple sentence. But if these are to be written as compound sentences, the conjunctive adverb should fall between the two statements, and should be preceded by a semicolon and followed by a comma, as is shown in the ten examples.

Sentences for Practice in Punctuation

1. The climb to the top of the hill is tiresome indeed it is exhausting.
2. Plan all the details carefully otherwise you will be disappointed with the results of the experiment.
3. The apparatus was all arranged as directed accordingly the experiment was carried through to success.
4. Stewart's bicycle upset on a smooth grade nevertheless he was considerably bruised.

5. Clara made a mistake in subtracting hence the result of the whole division problem was wrong.
6. The Wilsons have given up their plan for a vacation in July still they may be able to get away in August.
7. There were six grown people at our house to dinner Sunday then there were eight children besides.
8. Mark did not want to play this afternoon besides his father had work for him to do at home.
9. Nobody could remember the rules for the game however Janet was willing to make up some for the girls.
10. Her rules were just as good as those in the book moreover they were much simpler.
11. They were simpler therefore we decided to use them rather than the book rules.

LESSON 69

A REVIEW OF THE RULES FOR PUNCTUATION

You have had practice in the use of rules for punctuation. These rules are: —

1. A series of three or more words, phrases, or clauses, is separated by commas.

Apples, peaches, and plums are ripe now.

They liked baked apples for breakfast, apple sauce for lunch, and apple pie for dinner.

We had our own car while we were in Chicago, while we were in Detroit, and while we were at Niagara Falls.

2. Two adjectives similar in meaning are separated by a comma.

A thick, heavy fog.

A dull, uninteresting day.

3. The parts of a compound sentence are separated by a comma when they are joined by *and*, *but*, *for*, *either — or*, or *neither — nor*.

Pine wood makes a good open fire, and coke burns well in a furnace.

Coal burns well in a grate, but it will not do for a camp fire.

There will be no school Tuesday, for that will be Decoration Day.

Dorothy will either learn horseback riding this spring, or she will play tennis.

Neither can Dorothy ride a horse now, nor can she play tennis very well.

4. Words used in a sentence to call one's attention are called vocatives. They are set out from the rest of the sentence by commas.

Come to the dining-room, Elizabeth, when you have wiped the dust from the piano.

Albert, how many bushels of wheat will that bin hold?

5. A noun in apposition with another noun is set out with commas.

Blackmore's novel, *Lorna Doone*, is a very popular romance.

Their neighbors, the Jacksons, have returned from Wisconsin.

6. The author's guide words in written conversation are set out with commas.

"Why do you say," inquired Fred, "that Chicago is a larger city than Philadelphia?"

"This invention," declared the lecturer, "will make radio communication as satisfactory as using a telephone."

7. *Yes* and *no* are set off by commas when they are used as parts of sentences.

Yes, that is the answer.

No, the train is not due till half past seven.

8. Parenthetical expressions like *I suppose*, *however*, *therefore*, etc., are set out by commas.

I conclude, therefore, that the distance is about eleven miles.
 You are right, I suppose.
 However, one may be mistaken.

9. Non-restrictive clauses are set out by commas.

Henry Wadsworth Longfellow, who lived in Cambridge, Massachusetts, was called the children's poet.

Have you ever read that fine story of adventure, *The Great Quest*, which was written by Charles Boardman Hawes?

10. An absolute phrase is set off with commas.

The sun having set, the camp-fire was lighted.

The water in the well being unfit to drink, the campers were obliged to move on to the springs.

11. When two statements are joined by such words as *however, moreover, therefore*, and the like, a semicolon precedes the word, and a comma follows it.

It is a big book; however, it is a very interesting one.

Robins have been seen already; therefore, we may soon expect spring.

12. When an adverbial subordinate clause or participial phrase is written at the beginning of a sentence, it is set off by a comma.

While Fred was writing his last sentence, the clock struck twelve.

Having found the well water unsatisfactory, the campers moved on to the springs.

13. A period is used after an abbreviation, or after a sentence that is a statement or a command.

Mr., Mrs., Dr., B.C., etc.

Come about half past four.

These are huckleberries.

14. A question mark is used after a direct question.

When does the vacation begin?
Whose are these?

15. An exclamation point is used after any exclamatory word, phrase, or sentence. Only a comma is used after mild interjections.

What a wonder those boys were n't all killed!
Mercy! that explosion frightened me.
Oh, it was nothing but a firecracker.
Oh, Will, please bring me your notebook.

16. Quotation marks are used to enclose any part of a sentence or paragraph that is directly quoted in the exact words that were originally used by the writer or speaker. Indirect quotations are not enclosed in quotation marks.

"What day of the month is this?" inquired Alice as she started to write a letter.

"This little metal plate," said the agent, "will keep anything from burning that is cooked in a pan set upon it. A pan of milk will boil dry without burning to the bottom of the pan."

17. You will have only two uses for the colon. The first use is after the salutation in a letter. The second is before a formal enumeration.

My dear Mr. Wharton: Dear Sir:

The three largest cities in the United States are as follows:
New York, Chicago, and Philadelphia.

18. As to the dash — there are a number of good uses for it that are known and practised by experienced writers. Many people, however, use dashes when they do not know what punctuation mark should be used or when they do not want to take time to think about punctuation. Be-

ginners in writing should get along without dashes until they are past any danger of forming the "dash habit."

Examples for Practice. — Copy the twenty sentences in this exercise, inserting the punctuation marks in the proper places. Do not forget to use quotation marks wherever they are needed.

1. A soft filmy scarf was worn around her shoulders
2. Here boy bring me a *Times*
3. If these apples are winesaps Fern Mason said I do not know what Jonathans are for they look to me like Jonathans.
4. The bunches of grapes weighed as much as a pound indeed some of them weighed a pound and a half
[This might be written either as one or as two sentences. Punctuate it here as one sentence.]
5. The sun having come out the snow soon melted away
6. When you come to the little country church take the road to the left
7. How far is it to that church inquired Dr Peterson
8. Where did you leave the library paste
9. Hurrah our team has won
10. Mrs Benton Dr Catren and their mother are spending a week in Washington D C
11. Rev Albert J Powers spends his winters in Asheville North Carolina however he likes Deland Florida very well also
12. Henry Cabot Lodge who was for many years in the United States Senate died in 1924
13. Yes those postcard pictures are unusually good
14. Samuel McChord Crothers the genial essayist lives in Cambridge Massachusetts
15. Neither was the word in the dictionary nor could it be found in any printed book
16. In the dictionary in the encyclopædia and in the atlas one can find geographical information
17. Our library has *The Youth's Companion St. Nicholas* and *Boys' Life*
18. Consult the dictionary Charles for there you will find both how to spell and how to pronounce the word

19. No that is not the meaning of the word
20. Fifteen why Joe I exclaimed you can't be more than twelve
21. The family that has taken the house next to the Johnsons came here from Scotland

LESSON 70

PUNCTUATION REVIEW (*Continued*)

COPY the piece of conversation between Mrs. Russell and her daughter Mabel. Punctuate it correctly. You will need most of the rules that were stated in Lesson 69. Do not change any of the words. The paragraph arrangement of the conversation is correct.

My goodness exclaimed Mabel it is nine o'clock and we are to start at ten Who was to make the sandwiches

The sandwiches are all made and packed in the basket explained Mrs Russell who was smiling over her daughter's excitement When you plan for a picnic daughter you should think about sandwiches pickles and cakes the day before for these cannot be prepared in a minute

Mr Leonard Jimmy's father is to take us I think

Yes that was the arrangement however the plan may have been changed since yesterday

LESSON 71

THE USE OF SHALL AND WILL, AND SHOULD AND WOULD

MAKE it a habit to say:

I shall.

We shall.

Shall I?

Shall we?

I should.

We should.

Should I?

Should we?

There are a number of rules to guide speakers and writers in the use of *shall* and *will* and *should* and *would*. These rules instruct one about when to say *should you* and when to say *would you*, and about many other of the finer uses of these words. But rules are not of very much value unless one practises the uses of the words until the right way becomes a habit.

Always say *shall* and *should* when the subject is *I* or *we* unless you have a special reason for saying *will* or *would*.

When the subject is *he*, *she*, *it* or *they*, or some noun, you will naturally say the right word, *will* or *would*. Your old habits of speech will lead you to say one of those words.

Determination or a Promise. — When you want to show your determination to do a certain thing, or when you want to make a promise to do it, you say *I will* or *I would*.

(<i>Intention</i>)	<i>I shall</i> be going to the postoffice this afternoon.
(<i>Promise</i>)	<i>I will</i> inquire for your mail.
(<i>Determination</i>)	<i>I will</i> solve this problem before I go.

Obligation. — Whenever one wishes to indicate that someone else ought to do a thing, one says *he should*, or *she should*. This is the regular form of speech for most speakers, however, and does not have to be learned in school. We regularly say:

Mildred *should* practise her lesson for an hour before she goes out to play. (No one would say, She *would* practise, etc.)

The Conclusion. — This brings us back to the place where the lesson started. The mistakes made with these four words are made by using *will* and *would* with *I* and *we* when no determination or promise is meant. If, then, one forms the habit of saying *I shall*, *we shall*, *I should*, *we should*, *Shall I*, *Shall we*, *Should I*, and *Should we*, he will practically always be right.

Sentences to be Read Aloud. — Read the following sentences aloud to accustom yourself to hearing the correct forms. If you hear them often enough, they will come to sound right. Then the use of *will* and *would* in such sentences will sound wrong. Finally you will fix the habit in your mind of using *shall* and *should* with *I* and *we*.

The first sixteen sentences indicate simple *intention* or *wish* to do a thing.

1. I shall be at home by four o'clock.
2. We shall bring Alice with us.
3. Shall I come by the grocery store, mother?
4. Shall we bring some strawberries?
5. I should like a pound of butter.
6. We should like to go with you.
7. Should I ask Lola to come too?
8. Should we plan to sing some songs to-night?
9. I shall be writing to her again next week.
10. We shall want some cheese before Monday.
11. I should think your answer is right.
12. We should be glad to have you come.
13. Shall I crack some walnuts?
14. Shall we make a nut cake?
15. Should I bring up some coal before I go?
16. Should we read *Kidnapped* this spring?

Determination or Promise. — The next four sentences indicate a determination or a promise on the part of the speaker.

1. I will read fifty pages of this book to-night.
2. I will meet you at six o'clock.
3. We will make up the lessons we missed last week.
4. We will cut the grass to-morrow.

Shall and Will with "You." — Whenever one says *You shall go* or *Fred shall go*, the speaker is determined that the other person shall go. No one makes any mistake about that.

But one may not know whether, in asking a question, to say *Shall you*, or *Will you*. The rule is to use the word that you naturally expect in the answer. If your father says to you, *Shall you be going to the basketball game to-night?* he is merely asking about your intentions. The natural answer would be, *Yes, I shall go if you don't mind.* But if he says, *Will you go with me to the game to-night?* he naturally expects a promise, such as *Yes, I will go; I shall be delighted.* Of course, that is a rather literary dialogue between a father and his son. It would be more natural to avoid *shall* and *will* altogether. In that case the father would say: "*Are you going to the game to-night?*" The son would say: "*Yes, I want to go.*" Then the father would say: "*Come with me, then.*"

LESSON 72

THE FINAL TEST OF PROGRESS MADE

WHEN you began your study of this book, a test was given to find out what your individual needs in composition were. A record was made of your score on that test. Now at the close of the study a test very much like the first one will be given. A comparison of the two scores will show how much progress you have made since you started to study the lessons of this book. The author of the book sincerely hopes that you have done well.

APPENDIX A

ONE HUNDRED AND SEVENTY-ONE SPELLING DEMONS

Used in Lessons 4, 5, 6, and 7

ache	can't	half
across	choosing	having
again	coarse	hear
against	color	heard
all right	coming	here
almost	cough	hoarse
already	could have	hour
altogether	country	instead
always	cries	interest
among	crowd	its
answer	dear	just
any	describe	knew
around	divide	know
asks	doctor	known
bear	does	laid
been	does n't	later
before	done	lead
beginning	don't	led
believe	early	lies
bled	easy	loose
blew	enough	lose
blue	every	loving
break	exciting	making
built	February	many
business	finally	meant
busy	forty	minute
buy	friend	modifies
canned	grammar	much
canning	guess	nineteenth

ninety	sentence	till
none	separate	tired
occurred	shoes	to-night
often	shone	too
once	should have	toward
one's	shown	tries
paid	siege	trouble
peace	since	truly
perform	some	Tuesday
perhaps	speak	two
perspiration	stopped	until
perspire	stopping	used
piece	straight	very
presence	stretch	weak
probably	such	wear
raise	sugar	Wednesday
read	sure	week
ready	surprise	where
receive	their	whether
relieve	there	which
road	they	whole
rode	those	whose
rough	though	women
said	threw	won't
says	through	would have
seems	thrown	write
seize	throws	writing
sense	ties	wrote

APPENDIX B

A LIST OF WORDS COMMONLY MISUSED

Ain't. — *Ain't* is probably the word in English that is most frequently misused. It is never right. Always say *is not* or *is n't*.

All the farther, all the further, all the faster. — None of these is correct. Say *as far as*, and *as fast as*.

As. — Never say *I don't know as I ever heard that before*. Say *I don't know that*, etc.

Blame on. — Do not say *Blame it on John*. Say *Blame John for it*.

Different than. — Do not say *different than*. Say *different from*.

Don't. — *Don't* is a proper contraction for *do not*. It should never be used where *do not* could not be substituted for it. One may say *I don't, we don't, you don't, and they don't*. But *he don't, she don't, and it don't* are all faulty. One cannot say *he do not*. Use *does n't* as the contraction with *he, she, and it*.

Kind of and kinda. — Do not say *kind of glad, kinda sick, kinda sad*, and the like. Say *somewhat glad, a bit happy, not very well, somewhat sad*, etc.

Lose out. — Say *lose*, not *lose out*.

Lots of. — Say *many* or *much*, but not *lots of*.

Off of. — The one word *off* is sufficient. Do not say *The cat jumped off of the table*. Omit *of*.

Onto. — There is no word *onto*, although the language needs it. Say *on* or *upon*.

Over with. — *The game was over with at nine o'clock*. Omit *with*.

Remember of. — Omit the preposition *of*.

Take and. — Some people say *He took and sharpened his pencil*. Omit *took and* from the sentence.

That there. — Do not say *That there tree is an oak*. Say *That tree is an oak*.

This here. — Do not say *This here tree is an elm*. Say *This tree is an elm*.

Those kind and those sort. — Always say *this kind or that sort.*

Used to could. — *She does not play as well as she used to could.*

That is a bad sentence. Say *She does not play so well as she used to play, once played, or formerly played.*

Where at. — The *at* is unnecessary. It should never be used in this connection. Never say *Where is the party at?*

Say *Where is the party?*

Win out. — Never say *win out.* Say *win.*

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